

MUSICAL AMERICA



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INDIANA MUSICIANS GIVE MAY FESTIVAL

**RICHMOND CHORUS IN CREDITABLE
PRESENTATION OF TWO
CHORAL WORKS.**

**Theodore Thomas Orchestra Provides Interesting
Numbers at Three Concerts — Well known So-
loists Assist Society—Will Earhart Successful
as Director.**

RICHMOND, IND., May 29.—The Centennial May Music Festival opened Monday night with an attendance of 2,000 and continued until last night, being marked by three concerts in all. The Theodore Thomas Orchestra, with Mr. Stock conducting, and the Festival Chorus of 250 voices, under the direction of Will Earhart, provided the programmes, assisted by these soloists: Mrs. Minnie Fish-Griffin, soprano; Grace Munson, contralto; Glenn Hall, tenor; Herbert Witherspoon, basso; Louis Elbel, pianist, and Bruno Steindtl, cellist.

The choral works performed were Gade's "The Crusaders," and Spohr's "The Last Judgment." In the rendition of both of these numbers, the chorus achieved excellent results, being especially rich in its contralto section. Mr. Earhart proved to be a conductor of high attainments and he obtained excellent effects from his singers.

The soloists were almost uniformly successful in their work, especial favor having been extended by the auditors to Mr. Witherspoon, Miss Munson and Mrs. Fish-Griffin. Among the orchestral offerings that added much to the interest of the concert series were the "Vorspiel" to Wagner's "Die Meistersinger," Grieg's "Peer Gynt" suite, and the Dvorak "Carnaval" overture.

DR. SAAR'S APPOINTMENT.

**Is Made Professor of Theory in Cin-
cinnati College of Music.**

CINCINNATI, May 29.—Dr. Louis Victor Saar has been engaged as professor of theory for the Cincinnati College of Music. Dr. Saar has studied extensively abroad, and in 1896 settled in New York.

He has fifty published works, to be found in nearly every catalogue in America, among the most important of which is "Ganymede," for contralto and orchestra, which has been sung by Mme. Schumann-Heink in every large city of this country and Europe.

VIENNESE SINGERS SCORE.

**Male Choral Society's Triumph in
London Concert.**

LONDON, May 28.—A musical triumph such as is rarely witnessed has been gained by the Vienna Male Choral Society of 250 voices in London, where it has given two charity concerts. A crowded house to-night cheered the singers for a quarter of an hour. Nothing to equal their wonderful ensemble and training has ever been heard here.

The society is an old one and is composed of wealthy and prominent Viennese, who have adopted the custom of making an annual visit abroad. It is possible that they will visit New York in 1907 or 1908.



FRANCIS MACMILLEN

American Violinist Whose Success Abroad Has Been Remarkable (see page 4)

MUCK'S SELECTION NOT CONFIRMED

**Major Higginson Not Yet Notified of
Conductor's Engagement by
C. A. Ellis.**

BOSTON, May 31.—A correspondent of MUSICAL AMERICA had a talk to-day with Major Higginson, the financial sponsor of the Boston Symphony Orchestra, relative to the engagement of Dr. Karl Muck as conductor of that orchestra.

Major Higginson declared that as yet the engagement of Dr. Muck had not been confirmed by Charles A. Ellis, his representative, now in Europe. Mr. Ellis has full power to sign a contract and to engage any conductor whom he thinks qualified to succeed Wilhelm Gericke.

Detroit's New String Quartette.

DETROIT, MICH., May 28.—A new factor in the Detroit music field will be the Kalsow String Quartette, which has been organized by Hugo Kalsow. The personnel of the quartette follows: Hugo Kalsow, first violin; Camillo Napolitano, second violin; James Cassie, viola; Luigi Motto, cello. A series of three concerts will be given during the coming season, prominent artists assisting at each concert.

E. A. MACDOWELL IS TAKEN TO COUNTRY

**Noted American Composer Removed to
New Hampshire
Farm.**

Edward A. MacDowell, the noted American composer, who has been seriously ill at his hotel in New York City, was removed to a farm in New Hampshire last week, accompanied by Mrs. MacDowell and a nurse.

It is hoped that the change of air and surroundings will prove beneficial, though the hope of ultimate recovery has now been abandoned. Some weeks ago, as noted at the time in MUSICAL AMERICA, Mr. MacDowell improved so rapidly as to astonish his physicians, but the hope engendered at that time was short-lived, for he soon relapsed into his former condition.

Gerardy Still Here.

Jean Gerardy, who had intended to sail for Europe two weeks ago, is recuperating from an arduous musical season at a hotel in Pompton Plains, New Jersey.

MARC A. BLUMENBERG DEPARTS SUDDENLY

**EDITOR OF "MUSICAL COURIER"
SAILS FOR EUROPE ON LAST
WEDNESDAY.**

**Suit of Otto Floersheim said to be Cause for his
Action—Left Here Unknown to Counsel and
Associates, it is Alleged.**

Marc A. Blumenberg, editor of the "Musical Courier," suddenly left for Europe on Wednesday. His departure is said to have been unknown even to his counsel and immediate associates.

There is reason to believe that Mr. Blumenberg's sudden resolution to go to the other side was prompted by an application to the court, made last Saturday by Benno Loewy, the counsel for Otto Floersheim, Mr. Blumenberg's former associate on the "Musical Courier," who is suing for back salary and commissions, as told on page 5 of this issue of MUSICAL AMERICA.

The application is for permission to interview the following distinguished artists, regarding their relations with the "Musical Courier":

Paderewski, Ysaye, D'Albert, Marie Munchoff, Busoni, Edmund Petri, Arthur Hartmann, and other equally distinguished members of the musical world.

Claiming that because of derogatory remarks made by Benno Loewy to Marc A. Blumenberg and Alfred F. Seligsberg, Mr. Blumenberg's counsel, he lately has not been allowed to perform the functions of his office, that he has been under surveillance by his employers and that he has been harassed and annoyed by pertinent questions which they have asked him, Leonard Liebling, associate editor of the "Musical Courier," has sued Mr. Loewy for \$20,000 damages in the Supreme Court. For three months Mr. Blumenberg and his attorney, Alfred F. Seligsberg, have been trying to compromise the Floersheim case and it was at a meeting between Mr. Blumenberg, Mr. Seligsberg and Mr. Loewy, at which compromise was talked, where Mr. Loewy is alleged to have made the remarks because of which Mr. Liebling sued for damages.

Benno Loewy denies making these statements, and has filed in court an affidavit, signed by Mr. Blumenberg's attorney, Mr. Seligsberg, in which the latter denies having heard the statements alleged to have been uttered.

A CORRECTION.

**Mary Garden Not to Sing at the New
Manhattan Opera House.**

A story printed in a New York newspaper that Mary Garden, who is singing in Paris Opera Comique in "Aphrodite," had received an offer of \$1,200 a night from Oscar Hammerstein, is unqualifiedly false.

Mr. Hammerstein never made such an offer and has no intention of engaging Miss Garden for the new Manhattan Opera House.

"GERONTIUS" SUNG IN FRENCH.

**Sir Edward Elgar Hears His Work
Performed in Paris.**

PARIS, May 25.—Sir Edward Elgar's "Dream of Gerontius" was performed for the first time in French to-day at the Trocadero, in this city. M. Plamondon, the Montreal singer, sang the title part.

The work was given by a chorus of 300, and the Lamoureux Orchestra, under the direction of Chevillard. Sir Edward Elgar attended the performance.

DR. HUGH CLARKE AND HIS WORK FOR MUSIC

COMPOSER OF EMINENCE AND AN AUTHORITY ON MUSICAL MATTERS.

Has Built up Excellent Department in the University of Pennsylvania—Identified with Many Organization in Philadelphia.

PHILADELPHIA, May 28.—Dr. Hugh A. Clarke, whose interesting discussion on "Chamber Music" before the meeting of the Music Teachers' Association was recorded in MUSICAL AMERICA last week, is one of the leading spirits in Philadelphia's musical activity. Besides his identification



DR. HUGH CLARKE.

Head of the Music Department of the University of Pennsylvania.

with several of the more important musical organizations in the city, his position as head of the Department of Music in the University of Pennsylvania gives him a notable standing in musical matters.

In the University, Dr. Clarke's work has been marked by gratifying results. He has built up his department in a manner to make it of especial benefit to serious students of music.

Dr. Clarke was born near Toronto in 1839, and began his study of music under his father. After acquiring experience as an organist in several Canadian churches, he came to Philadelphia in 1875, to take the position of organist in the Presbyterian Church. For several years, until 1876, he was conductor of The Abt male chorus. His connection with the University dates from 1875, when he was appointed professor of the science of music, teaching harmony, counterpoint, form and orchestration. In 1886 the University conferred upon him the degree of Doctor of Music, shortly after his music to Aristophanes' "Acharnians" (overture and chorus) was performed.

Dr. Clarke has also composed an oratorio, "Jerusalem," which was sung in this city in 1891, and a considerable library of pianoforte and vocal music. He has written a number of valuable treatises on harmony and a bit of fiction entitled, "The Scratch Club."

MISS RICHOLSON HONORED.

Invited to be Guest of the Gaekwar of Baroda in India.

Edna Richolson, the pianiste, was a guest at a recent reception given in New York City to the Gaekwar and Maharani of Baroda, the richest of Indian potentates, now on a visit to this country. Miss Richolson played for their highnesses and so charmed them that she has received an invitation to visit Baroda as the special guest of these rulers.

Miss Richolson will leave New York City for her home in Chicago about the middle of this month, and will spend the summer at the country seat of her father, B. F. Richolson, one of the best-known lawyers of the Middle West.

EDITH MOXOM GRAY IN FINAL CONCERT

Delights New Haven Before Starting on 3,000 Mile Trip.

NEW HAVEN, CONN., May 25.—The warehouses of Treat & Shepard were crowded last evening with cultured New Haven people to hear the last recital of the series given this winter by this firm.

Edith Moxom Gray was the pianiste last evening and was in many respects the best performer of the season. Her technique is wonderful, and she has played before some of the most cultured audiences of Europe and this country. Her husband, who is traveling with her, has performed at the Opera Comique, in Paris. This morning Mr. and Mrs. Gray will start on a 3,000-mile trip to Tacoma, Washington, where they will appear June 8. As in the other concerts, all the numbers last evening were classical. Worthy of especial mention were Beethoven's Sonata, op. 78, and Debussy's "Danse," of which Mrs. Gray is the first performer in America.

GUIDO CHORUS ELECTION.

Buffalo Society Decides on Almost Complete Change of Officers.

BUFFALO, May 31.—The Guido Chorus held its annual election of officers Thursday evening of last week. With the exception of the president, Dr. M. D. Mann, an entirely new set of officers was elected. Dr. Mann has been the president of the Guido Chorus since its organization.

The other officers are as follows: Frederick C. Bissell, vice-president, succeeding George C. Sweet; Charles C. Grein, secretary, succeeding Dr. J. J. Mooney; E. J. Newell, treasurer, succeeding Charles McCreary; Godfrey Morgan, financial secretary; Henry Dunman and Carl D. Stephen, associate directors, succeeding J. R. Williamson and R. O. Riester. Seth Clark was engaged as director.

LANCASTER CHORAL CONCERT.

Varied Programme Given Under Direction of H. S. Kirkland.

LANCASTER, PA., May 26.—The Lancaster Choral Society gave its spring concert in Fulton Opera House, Thursday evening, before a large audience. The programme was sufficiently varied in character to test the versatility of the chorus which responded creditably to the direction of H. S. Kirkland, the conductor.

The soloists were Eleanor Kessler, soprano; Miriam Shaub, contralto; Harvey Hindermayer, tenor; W. M. Hall, barytone, and W. J. Ringeisen, basso, and the accompanists were George Benkert and Mrs. W. S. Russell.

Memphis Beethoven Club Election.

MEMPHIS, TENN., May 28.—The annual election of officers of the Beethoven Club, of this city, resulted as follows: Mrs. Jason Walker, president; Mrs. E. T. Mason, second vice-president; Mrs. E. F. Stapleton, third vice-president; Mrs. John Oliver, recording secretary; Mrs. Leslie Myers, corresponding secretary; Mrs. M. T. Roush, treasurer, and Mrs. Napoleon Hill, honorary president.

Philadelphia Treble Clef Officers.

PHILADELPHIA, May 28.—The Treble Clef Club has elected the following officers for next year: Mrs. William Simpson, Jr., president; Mrs. H. N. Cresswell, first vice-president; Mrs. William H. Hollis, second vice-president; Mrs. I. S. Lowry, secretary; Mrs. T. B. Beefield, assistant secretary; Miss McCutcheon, treasurer; Florence Taylor, librarian, and Gertrude Armstrong, assistant librarian.

'Frisco Musicians go North.

TACOMA, WASH., May 28.—Many of San Francisco's musicians whom the earthquake scattered are coming north for the summer. Alice Rhine is one lately arrived in Seattle, and she will stop some months, or until things are in a measure settled again in San Francisco. Her beautiful home and studio were wrecked in the fire, entailing an irreparable loss, as her musical library and collections were among the most valuable in the city. Miss Rhine was a pupil of Marchesi.

ORGANISTS' AND THEIR SALARIES

"Like some professions, that of the organist is very good at the top, very poor at the bottom," said an Englishman who recently arrived in New York to take a place as organist, according to the New York "Sun." "Organists over here have a better chance to make money than in England."

"There are, perhaps, two organists on the other side who get £1,000 a year. The average pay is £80 a year for high-class work, while many experienced organists get only £25. Strange to say, the two men who get the top price are not world renowned organists like Gilmant, Lemare, Widor and Dr. Walford Davies, none of whom gets a salary anything like that sum. They are good organists, of course, but it is a tremendous lot of work in connection with the choir and church services which earns them their salary."

"In the big cathedrals of Europe the organist, as a rule, works like a horse. He has four or five services every day, and when not playing the organ he is drilling a choir."

"It is not always the best musician who makes the best church organist and draws the highest pay. In order to succeed nowadays an organist must be up in musical history, be able to improvise so as to fill any gaps in the service, be a judge of voices and be able to train a large choir."

"He must have a personality which will control a body of singers and be a good all-around business man into the bargain. Lacking any of these qualifications, he won't climb to a post which commands a big salary."

"Things are evened up for the organist who earns £80 or £100 a year by the leisure time he has to teach, which gives him a chance practically to double his salary."

HOMER, NORDICA AND JOHNSON TO APPEAR

Notable Trio of Soloists Participate in Litchfield County (Conn.) Choral Union Concert.

NORFOLK, CONN., May 28.—The seventh annual concert of the Litchfield County Choral Union will be given at the music hall in this city on Wednesday evening, June 6. The soloists will be Lillian Nordica, soprano; Louise Homer, contralto, and Edward Johnson, tenor. An orchestra of sixty-five players from New York will take part and the conductors will be Dr. Arthur Mees and Richmond P. Paine. The Norfolk Glee Club, the Winsted Choral Union and the Salisbury Choir make up a chorus of 350 voices. The programme of the evening will be as follows:

"Hymn of Praise".....Mendelssohn
Overture, "Tannhäuser" and "Bacchante".....Wagner
Aria, "Dich theure Halle" from "Tannhäuser".....Mme. Nordica
Scherzo from "Pathetic Symphony".....Tchaikowsky
"Die Lorelei".....Liszt
"Mon Coeur".....St. Saëns.....Mme. Homer
Waltz "Vienna Woods".....Strauss
Polka Pizzicati.....Weber
"Overture Jubilee".....Weber

The concert will be an invitation affair, and no tickets will be sold.

WALTER ROTHWELL CHOSEN.

Selected to Conduct Production of "Mme. Butterfly."

Henry W. Savage has selected as conductor for his production of Puccini's "Madame Butterfly" Walter Rothwell of Paris, Berlin and Bayreuth, who, it will be remembered, occupied the conductor's desk in Mr. Savage's "Parsifal" production last season. Joseph Sheehan will be in the cast.

Mr. Savage will confine his efforts in the grand opera field the early portion of the coming season to the production of "Madame Butterfly." In this presentation the opera will have a separate and distinctive production, and as the libretto of this composition has been furnished by John Luther Long and David Belasco, this collaboration for the first time in many years of American librettists with such a distinguished foreign composer as Puccini, naturally incites a wide interest in musical circles.

Tommy—"Say, pop, what's the difference between a poet and a song writer?"
Pop—"The song writer gets paid."

The wedding fees in England are smaller than in America, one guinea being the regular price, even at fashionable weddings. It is not often the organist of a London church wedding gets a two-guinea wedding fee, whereas I find that at the big church weddings of New York the organist seldom gets less than \$25, his fee often soaring to double that amount."

A New York authority says that compared with other musicians the organists of New York are well paid and have a good chance to make a substantial income. Notwithstanding that the organ is the least popular musical instrument with New Yorkers, the church-going part of the community, or rather the supporters of the churches, are determined to have the best organ music in the market, and they are willing to pay accordingly.

The majority of New York people, if the musicians are to be believed, don't care a rap whether they ever hear a strain of organ music outside of a church; but when the notion takes them to attend church they insist on hearing a high-class performance on the organ or none at all. So far as New York is concerned, the day of mediocre organists, novices at the business, passed away with the amateur choir.

Needless to say, \$5,000 salaries for organists are not common even in New York. Probably there are not half a dozen organists here who draw so much. Roughly speaking, there are two classes of organists in this city—those who play in the churches which have an elaborate ritual and a large chorus choir, and those in churches which employ a quartette of singers only, and whose musical programme is comparatively short. It is organists of the first class who are likely to draw the large salaries.

LOS ANGELES CHORUS CONCERT.

Parts of "Stabat Mater" and "Hymn of Praise" are Performed.

LOS ANGELES, May 26.—What should have been a large benefit audience at Simpson Auditorium Sunday afternoon resulted in an attendance of a few more than 200 persons. The Los Angeles Choral Society gave a programme which contained the "Inflammatus" from Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" in its entirety. Mr. Jahn conducted, Arnold Krauss filled the concertmaster's chair and Mmes. Catherine Collette and Norma Robbins, with Tom Karl, took the solo parts, while F. H. Colby presided at the organ.

Both solo and choral sections were acceptably done, but as a whole the performance did not reach the mark set at the last concert in Mason Opera House.

NAILS A LIE.

Perley Dunn Aldrich Denies Fake Story of Sbriglia's Alleged Insanity.

To the Editor of MUSICAL AMERICA: Would you be so kind as to say through the columns of your valuable paper that the report which has received some circulation in America stating that M. Sbriglia, the eminent singing master of Paris, is in poor health, is entirely unfounded. I have just had a cablegram and a letter from Madame Sbriglia saying that M. Sbriglia is in the best of health and as busy as ever with his pupils. The wide circulation of this information will give great satisfaction to his many friends and pupils in America.

PERLEY DUNN ALDRICH.
1716 Chestnut St., Philadelphia.
[The report that Sbriglia had gone violently insane was published in a musical sheet of the yellowish hue.—Editor MUSICAL AMERICA.]

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OHIO TEACHERS TO MEET ON JUNE 20

CINCINNATI PLANS FOR GREAT RECEPTION FOR STATE'S MUSICAL PEDAGOGUES.

Convention to last three days and entertainment to be furnished by well-known local artists.

CINCINNATI, May 31.—The annual meeting of the Ohio Music Teachers' Association will be held in Cincinnati June 20, 21 and 22. Philip Werthner, of this city, is president of the organization, and the executive committee is composed entirely of Cincinnatians—Carl W. Grim, W. S. Sterling and Bertha Baur. A. J. Gantvoort is also a member of the programme committee.

Any professional musician is eligible to membership, the main object of the association being to improve the status of all workers in the musical field, as well as the cause of music in general.

That the musicians of Ohio are on the alert to anything that has a tendency to improve their work is proven by the rapidly growing membership of the association.

The social side of the meeting is provided for with an elaborate programme. Receptions, an outing at the Zoo, a boat ride on the Ohio and banquet at Coney Island, as well as numerous recitals and concerts, round table discussions and papers on musical topics are among the features to entertain the visitors.

Cincinnati musical talent is well represented in the list of soloists. Mrs. Lillian Arkell Rixford will preside at the organ in conjunction with Mr. Clemens, of Cleveland; Hans Richard and Adele Westfield, of Cincinnati; Miss Stevens, of Toledo, and Mabel Orebaugh, of Columbus, are among the pianists who will render selections during the meeting.

The Toledo Vocal Quartette will give several new cycles of songs and ensemble numbers. The Hahn String Sextette, Mrs. Adolph Hahn, violin soloist; Carl Gantvoort, the well known Cincinnati barytone, fresh from his studies in Europe, and Mrs. Martin Dell Kendall, soprano, will also be heard.

DR. TORRINGTON'S TOUR.

To Leave Toronto for Extended Trip of the West.

TORONTO, May 31.—Dr. F. H. Torrington will leave for the West early in June in connection with the interests of the Toronto College of Music, and also to give several organ recitals by invitation in Sault Ste. Marie, Port Arthur and Winnipeg. Accompanied by Mrs. Torrington, he will proceed as far as Vancouver and Victoria.

Dr. Torrington has arranged his programme for next season. It will include the usual Christmas production of the "Messiah." He has decided to give a new composition by Max Bruch, in whose work there is so much interest in the city. It is his dramatic cantata, "The Cross of Fire," founded on an incident in Sir Walter Scott's "Lady of the Lake." Rossini's "Stabat Mater" is also on the programme of the Toronto Festival Chorus and Orchestra.

Interesting Faculty Recital.

Two recitals of importance were given the week ending May 26 for the students of the Institute of Musical Art, New York. On Friday evening, the Kneisel Quartette played. The recital on Tuesday evening was given by the following members of the Institute faculty: Sigismund Stojowski, piano; Julius Theodorowicz, violin; Mme. Matja von Niessen-Stone, dramatic soprano, with Mrs. Johanna Hess-Burr at the piano; Wesley Weyman, piano; and Carolyn H. Beebe, piano, and Edward Dethier, violin. The selection by Mr. Stojowski and Mr. Theodorowicz was the former's Sonata in G major, Op. 13.

NEW YORK MUSIC HALL MANAGER GETS MME. LILLIAN BLAUVELT

NOTED OPERA SINGER TO BE HEARD IN JOE WEBER'S THEATRE NEXT SEASON

Mme. Lillian Blauvelt has been engaged by Joseph M. Weber as a member of his Music Hall Company for next season.

Mme. Blauvelt starred this season in a light opera by Charles Emerson Cook, "The Rose of the Alhambra." It was supposed she would continue in this or return to concert work next season and the announcement of her change of plans comes as a great surprise to her friends.

The news of her engagement by Mr. Weber reveals certain interesting plans of the actor-manager in connection with the Weber Music Hall for the coming season. Light opera is to form the first half of the performance. Mme. Blauvelt, supported by a large company of singers, will be heard in a light opera to be written by a composer and librettist whose names are well known in New York. She and her company will not take part in the remainder of the programme, which is to follow along the present lines. Mme. Blauvelt's contract with Mr. Weber is for one year, with privilege of renewal.

Mme. Blauvelt was born in Brooklyn, and after beginning her musical education in this country she went abroad to complete her studies. She then returned to this country and for years sang in all of the more important oratorios.

A tour of Europe brought more success to the singer, and she was engaged as a member of the Royal Italian Opera Company at Covent Garden, where she made a successful debut as *Marguerite* in "Faust." Her friends in America were surprised when they learned that she had been married to William F. Pendleton, in Rome, in December, 1898, when she was singing in concert there.



LILLIAN BLAUVELT.

Who Will Appear in Weber's Music Hall Next Season.

Mme. Blauvelt, who has been resting in Gardiner, Me., since her season closed, will sail for Europe in a few days to remain until late in August, when she returns for a short concert tour under the management of Henry Wolfsohn. At its conclusion she will hasten back to New York and begin rehearsals of the opera in which Mr. Weber will present her.

Musical Novelties Just Published

Among the new music are four songs by Charles M. Loeffler, settings of Poe's "A Dream Within a Dream" and "To Helen," Rossetti's "Sudden Light" and a sonnet by George Cabot Lodge. In each of these the composer has caught the spirit of the text and reproduced it with much vividness and felicity of style.

A string quartette in A minor, opus 18, by Frederic S. Converse, has just been published, though it was played several times last year by the Kneisels, to whom it is dedicated. The work reveals musical imagination and skillful workmanship, and, while of refreshing simplicity of style, it by no means lacks charm.

A welcome novelty is a collection of

arias from Handel's long-neglected operas edited by Ebenezer Prout who adds to each one a note of historical and explanatory interest. Some of the familiar airs from the oratorios are also included.

Mrs. Helen Hopekirk has edited a collection of Scottish songs, in which she has included several of her own composition based on bits of old manuscripts. She has caught the characteristic spirit and atmosphere with a happy touch. Her notes on Scotch song in general, as well as Scotch character, are very illuminative.

Other folios recently published are a book containing twenty of Stephen C. Foster's familiar old songs, and a collection of the most popular college songs in use in the various American colleges, compiled by Henry Randall Waite.

Modest Altschuler Re-elected.

Announcement is made that Modest Altschuler had been re-elected for a three years' term as conductor of the Russian Symphony Orchestra at the annual meeting of the society. The other officers elected were Frank S. Hastings, president; Mrs. Charles R. Flint and Jacob Altschuler, vice-presidents; Mrs. Charles B. Foote, secretary, and Max Nickell, treasurer. Baron Rosen, the Russian Ambassador, remains honorary president.

M. Estelle Chapin was heard in a song recital in the Art Museum of Springfield, Mass., on May 28. One of the notable features of the programme was the initial presentation of a song composed by A. H. Turner, organist at Unity Church, in Springfield, entitled "Thou Art Like Unto a Flower."

NEW CANTATA TO BE HEARD NEXT SEASON

PIERNE'S "THE CHILDREN'S CRUSADE" TO BE SUNG BY NEW YORK ORATORIO SOCIETY.

Caused Great Stir in Europe Last Year—Will be Produced at First Concert on December 4.

The New York Oratorio Society, under Frank Damrosch, will produce at the first concert on December 4, a novelty which is creating considerable stir in Europe, full details of which appeared in *MUSICAL AMERICA* of May 5. It is Gabriel Pierné's "The Children's Crusade," a musical legend in four parts, with which Mr. Pierné carried off a special prize offered by the city of Paris in 1904. The poem was written by the late Marcel Schwob, and the work was first performed at the Théâtre du Châtelet on January 18 of last year. On April 1, of this year, it was produced for the first time in Germany at Ausburg, by the Oratorienverein.

Dr. Damrosch's plans contemplate an extremely interesting set of performances by the Oratorio Society next season. There will be five concerts, the dates being December 4, 26 and 27, March 19 and 26. December 26 and 27 will, as usual, be given up to the afternoon and evening performances of Handel's "Messiah."

Bringing the fourth and fifth concerts within a week of each other has for a purpose the close juxtaposition of Elgar's "Apostles" (which is to be repeated) with its sequel, to which the composer is just now putting the finishing touches. A dispatch from Cincinnati a fortnight ago gave the information that Sir Edward had the orchestration of his oratorio, which is to continue and complete the story of the Apostles, in hand while attending the music festival in that city.

It is understood that the original purpose to retain the name "The Apostles" and designate the new work as Parts III and IV has been abandoned, and that the new work will have a title of its own, though that fact will not imply a change in the scope or character of the composition. The oratorio will have its first performance at the festival in Birmingham, England, next October.

BUSY SEASON FOR SCHUMANN-HEINK

Great Contralto to be Occupied for more Than a Year to Come.

Madame Schumann-Heink is still in this country and before she sails for Europe, on July 8, is to be heard in several concerts, the first of which will be at the Saengerfest in Troy, N. Y., on June 27. On July 1 she is to be the star of a musicale given in Magnolia, Mass., by Mrs. Russell Selfridge. On July 2 and 3 Madame Schumann-Heink is to be heard in two concerts at the Saengerfest in Newark, N. J., and on the 5th she will sing in Norfolk, Conn., sailing from here on July 8, and going direct to Bayreuth, where she will begin her festival engagements at the Wagner Festspiele Theater on the 10th. Following this, Madame Schumann-Heink will go to Munich for the Mozart-Wagner Festival, which will be given in the Prinzregenten Theatre early in August.

Madame Schumann-Heink will open her second trans-continental concert tour under the management of Henry Wolfsohn in October next, and from then until Christmas time will sing in fifty concerts, including recitals in New York, Boston, Brooklyn, Philadelphia, Baltimore, Washington, Buffalo, Toronto, Montreal, Detroit and Chicago.

The pupils of Joseph Hastings of Providence, R. I., took part in a recital in that city, on May 22, assisted by Bowen R. Church, Mrs. Maude Welden Thompson and Reeves's Orchestra.



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CREDITABLE WORK DONE BY TWO
NASHVILLE CONSERVATORY
PUPILS.

Mary Masters, Soprano, and Ellen Lovell, Pianiste,
are Presented in Concert—Interesting Numbers
on Programme.

NASHVILLE, TENN., May 28.—The Nashville Conservatory of Music, of which C. J. Schubert is the musical director, presented Mary Masters, soprano, and Ellen Lovell, pianiste, in a Graduate Recital last Thursday evening in Watkins Hall. A



The above is a likeness of C. J. Schubert of Nashville, and his two pupils, Mary Masters (standing) soprano, and Ellen Lovell, pianiste.

large audience heard the performance of a programme of interesting numbers.

Miss Masters displayed a soprano voice of exceptionally high range, and sang easily with an intelligent interpretation that reflected a thorough understanding of her work. Her phrasing was good, and was shown to good advantage in the presentation of the ballad "Come thou O' Spring," which was dedicated to her by the composer, Mr. Schubert.

Miss Lovell gave a creditable performance, displaying a technique which was well adapted for the numbers she presented. Among her offerings were a "Preludium et Fuga" by Bach; Beethoven's Sonata, Opus 110; a group of Chopin numbers and selections of Schumann, Westerhout, Kullak and Liszt.

William Harper in Song Recital.

INDIANAPOLIS, May 28.—William Harper, the New York basso, presented a number of interesting songs at his recital in Caleb Mills Hall, Friday night. Folk songs of marked simplicity and beauty characterized the first part of his programme and he was eminently successful in the interpretation of them. Among his best offerings were Korby's "Mourning in the Village Dwells" and Frederick H. Cowen's "Onaway, Awake, Beloved." The soloist was enthusiastically received.

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FRANCIS MACMILLEN IS HEARD AGAIN IN LONDON

BRILLIANT AMERICAN VIOLINIST TO SAY ADIEU,
PREPARATORY TO AMERICAN
TOUR

LONDON, May 29.—Francis Macmillen, the young American violinist, made his re-appearance here to-day at Queen's Hall, his recital marking the beginning of a series of five, to be followed by similar concerts in Paris and Berlin, the whole being in the nature of farewells to those cities prior to going to America next autumn for a tour of the United States.

His programme included Ernst's "Hungarian Melodies," Mozart's Andante and Rondo in G major, Paganini's Concerto in D major, and Brahms's Sonata in A major for piano and violin, op. 100, in which he was assisted by George Woodhouse.

Francis Macmillen is the son of the late S. M. Macmillen, a well known Ohio politician. As early as at the age of three years he demonstrated his fondness for music and especially for the violin. Shortly after, his family moved from Marietta, Ohio, to Springfield, Ohio, the boy having been born in the former place October 14, 1885.

Fortunately for the ambitious boy, a teacher of the violin was his next door neighbor in his new home. Macmillen's acute ear caught the sound of the violin as the teacher practiced, and he immediately entreated his mother to allow him to receive instructions.

A consultation with the teacher brought the information that "he had never tried to do anything with one so young, but would try if so desired." Elated and jubilant, Macmillen went to his first lesson. Two weeks later he played "Lightly Row" at a small evening party. In three months he played a comparatively difficult overture from the "Calif of Bagdad."

So rapid was his progress that Macmillen's mother decided to go with him to Chicago. Under the tuition of Bernhard Listeman his playing made him the wonder of the pupils and the faculty of the college he attended, and secured for him a place on the programme at one of the concerts at the World's Fair. Later he played with marked success at the old Schiller Theatre in Chicago, accompanied by orchestra, his first appearance in this capacity.

Macmillen's Chicago successes turned his future course to Europe, where, on the advice of friends, he was taken to complete his education. In Berlin he entered the Royal High School and became, first, the pupil of Markees, later of Halir and last of Dr. Joachim.

Later it was decided to combine in the then fast developing artist both the German and French styles of violin playing. He was taken to Brussels, Belgium, where he entered the Royal Conservatory of Music as the private pupil of Cesar Thomson.

Here in his first year he won honors, when in the annual concours held in June, he was given a second prize with greatest

distinction, the reward being the concert mastership of the conservatory orchestra for the year. At fifteen the American boy found himself the leader of an orchestra, the youngest member of which was five years his senior.

It was said of him then that he should have been a "first prizier" but for the perhaps just prejudice of the jury against giving first-year students more than special mention. This prejudice he overcame, however, in the second year, when at the concours he was not only declared the laureate of the school, but was awarded the "First Prize with the Greatest Distinction," together with the "Van Hal" money prize—the highest award possible—and thus for the first time in the history of the conservatory such honors had been given to an American.

Piqued at the awarding of the money prize to any other than a Belgian. They newspapers of that country raised a great hue and cry to the effect that the jury had done wrong in awarding the money prize to any other than a Belgian. They contended the will of Van Hal, which had provided the cash for the prize, also provided it should go to none but "the Belgian named first at the concours."

So persistent were the newspapers in their demands, the jury, to satisfy them, caused the musty will to be dragged from the vaults and published it; nor did it make special reference to Belgians in the matter of awarding the prize. On the contrary, it stated specifically that the cash prize should go to "the player named first," whether he be a Belgian or otherwise. This point dispelled, the Belgian critics, unable to find fault with the playing of the American boy, sought to belittle his master, Cesar Thomson.

Angered, Thomson threatened to resign as head of the violin teachers of the conservatory. He even went so far as to strike one of the harassing critics with his gloves and challenge him to a duel. The challenge was refused, and, with the final decision of the jury, which more than emphasized its first announcement, the discussion was dropped.

Following the victory in the contest, came Macmillen's debut in Brussels, culminating in a series of great successes in the Belgian capital. He arrived in London, not however, before the news of his genius had reached that city. Hardly had he set foot on British soil before he was taken up by Lady Palmer. His debut with Queen's Hall Orchestra, directed by Henry J. Wood, is said to mark an epoch in London musical history.

Macmillen participated in the great Nelson centenary celebration at the Royal Albert Hall. In recognition of his services on this occasion, on behalf of the Lords of the Admiralty, Lord Brassey, the famous British yachtsman, presented to Macmillen a souvenir plate, made from copper from the Victory, Lord Nelson's flagship at the battle of Trafalgar.

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BUFFALO MUSICIANS IN 'FRISCO BENEFIT

Programme of Band, Organ and Vocal
Numbers Entertains Large Audi-
ence in Convention Hall.

BUFFALO, May 31.—The concert given by the musicians' association of this city, assisted by Julia Agnes O'Connor, soprano; Dr. J. O. Frankenstein, tenor, and William J. Gomph, organist, in Convention Hall on May 20 for the benefit of the San Francisco sufferers, drew a large audience.

John W. Bolton, conductor, opened with the overture from "Tannhäuser," followed by Herman's descriptive fantasia, "Columbus," Dr. Frankenstein sang several solos, and Mr. Gomph, organist of Delaware Avenue Baptist Church, played the "Tannhäuser" March on the great organ.

The second part of the programme, with John Powell conductor, contained the overture "1812," by Tchaikowsky, which was splendidly played by the band, following which Miss O'Connor sang two solos, "If Thou Wert Gone," by Bartlett, and "A Birthday," by Cowen. The charming suite "Henry VIII," by German, and "Reminiscences of All Nations," Godfrey, completed an enjoyable programme.

IN ANNUAL RECITAL.

Pupils of Mrs. Ratcliffe Caperton Heard
to Good Advantage.

PHILADELPHIA, May 28.—The annual recital given by Mrs. Ratcliffe Caperton's pupils at Ogontz School, on Wednesday evening of last week, was an enjoyable occasion. The programme was an excellent one, comprising compositions of Hawley, Massenet, Foote, Coenen, Cowen, Ponchielli, Nevin, Meyer-Helmund, Puccini, Verdi, etc., rendered by the pupils. In addition, Paul Volkman, tenor; Henry Volmer, violinist; Louis Volmer, cellist; Lulu Heintzelmann, soprano, and W. Dayton Wegefarrh, barytone, all old pupils of Mrs. Ratcliffe Caperton, charmed the audience by selections from Mendelssohn, Mozart, Wagner and Verdi.

Agnes Clure Quinlan, gold medal graduate of the Royal Academy of London, accompanied on the piano and took part with the Messrs. Volmer in a pleasing rendition of a selection from Mendelssohn's "Midsummer Night's Dream."

After a most successful season, Mrs. Caperton, who is the representative and assistant of Lamperti, goes to Portland, Me., where on June 15 she will open the Lamperti Summer School of Vocal Music, returning in the autumn to begin her next season's work at Ogontz and in Philadelphia.

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DIRECTION

"MUSICAL COURIER" METHODS EXPOSED IN THE SUIT OF OTTO FLOERSHEIM

Marc. A. Blumenberg's Former Partner Sues Musical Courier Co. Revealing an Astonishing State of Affairs, Including the Hypothecating of Steinway & Sons' Advertising Contract

Otto Floersheim, the original owner of the "Musical Courier," and who, until December 21, 1903, was the Berlin correspondent of that sheet, has returned to this country to prosecute his suit against the "Musical Courier" Company to recover \$1,912.35 with interest, for salary and commissions alleged to be due to him as correspondent and representative of the sheet in question in Berlin. The case has been dragged along in the courts for two years, the defense having made a stubborn fight for delay.

The papers filed in this case throw a remarkable light on the financial affairs and business methods of Marc A. Blumenberg. Over Mr. Blumenberg's own signature he pleads as an excuse for not sending money to his Berlin correspondent, according to agreement, that he was hard pressed for funds. He writes in December, 1902: "I am getting harder up every day." The correspondence in the case gives an interesting glimpse of Mr. Blumenberg's state of mind as one libel suit after another confronted him. "We have nothing to do at present," he wrote to Mr. Floersheim, "but to attend to libel cases and prospective ones."

Perhaps the most remarkable of all the disclosures in this case is that Mr. Blumenberg used a prospective advertising contract of Steinway & Sons to cover notes which he had given to Mr. Floersheim in exchange for his stock in the "Musical Courier."

Mr. Floersheim left America for Europe in 1892, at which time he was a large stockholder in the "Musical Courier." In an affidavit he shows that since 1892 he had trouble in getting his salary. In his affidavit he also avers that he never received one penny of dividends from the time he arrived in Europe to the time he finally disposed of his stock in the "Musical Courier" to Mr. Blumenberg. He had repeatedly threatened to take proceedings to compel an accounting, believing that he was being cheated out of his dues. Mr. Floersheim tolerated this condition of affairs until October, 1901, when he resolved to find out exactly where he stood and he came to New York for the express purpose of ascertaining and enforcing his legal rights. As

a result of this trip to New York he sold his stock in the "Musical Courier," partly for cash and partly for notes, to the amount of \$24,000, and it was stipulated that he should be continued in the employ of the "Musical Courier" until the last of these notes was paid, six years from April 1, 1902. While in this country Mr. Blumenberg made the remarkable contract with Mr. Floersheim in which he used the prospective contracts of Steinway & Sons to cover the notes for \$24,000.

The agreement alleges that during the life of the arrangement with Steinway & Sons from April 1, 1902, for six years, during which they agreed to pay \$1,000 each quarter of a year for their advertisement in the "Musical Courier," this entire sum was to be turned over to Mr. Floersheim, in addition to \$60 per week for Mr. Floersheim's letters from Berlin and Germany, and his "work" there. In addition, Mr. Floersheim was to receive 25 per cent. of all moneys he collected for the "Musical Courier," and that if the advertising of Steinway & Sons in the "Musical Courier" should exceed the sum of \$5,000 a year, Mr. Floersheim was to receive 25 per cent. for all sums above that amount.

According to Mr. Floersheim, this agreement was not lived up to, and "no attempt was ever made to pay the plaintiff his salary with any degree of regularity." In an affidavit made before Frank H. Mason, United States Consul-General of Berlin, Mr. Floersheim quotes some letters he received from Mr. Blumenberg. The first of these letters reads:

"SALARY: You know, Mr. Floersheim, that we are not getting the Steinway money any more. Now, that is a big hole in our receipts every three months. In addition to this, we must pay moneys out for what I had to do in order to fix you up. Now, if you are going to press us and not let us go on and send you the money as we get it in, you are going to put me in such a hole that I will finally collapse altogether. I cannot do business with such worries. We are doing the best we can for you, and I have always done the best I could for you, and notwithstanding the whole army of calumniators you have found out that, when you get in a pinch, I was always ready as soon as I could do it, to get you out of it. In my letters that I have written you, there is always to be found that spirit of friendship, and you have also found the facts to fit it. Now, be patient, and we will send you the money as soon as we get it in. There is no object for us to hold the money here if it is due you. Driggs is doing the best he can."

Another letter, dated December 9, 1902, throws an interesting light on some of the methods of the "Musical Courier" and its

editor. The P. S. states:

"P. S. Just received the 'Concertgoer' of this week and enclose editorial. Will you at once write me a strong letter—personal—denying statements referring to you and showing our continued friendly relations of over twenty years and our personal esteem, etc., etc. You know—a big, long powerful letter to show or use, disproving the slanders."

In another letter, Mr. Blumenberg criticizes Mr. Floersheim's work, stating: "Will you permit me to tell you that my articles bring immediate results." In commenting upon his letter in his affidavit, Mr. Floersheim says:

"I never could do the business which Mr. Blumenberg did. I have always lived the life of an honest man and never resorted to the business methods for which Mr. Blumenberg for many years has been notorious, both in the United States and in Europe. I was sent to Europe because I would not consent to be a party to Mr. Blumenberg's business methods, although I worked side by side with him from January 1, 1883, until June, 1892, at which time I went to Berlin. Ever since my arrival in Berlin I have endeavored to do such business for the 'Musical Courier' as I could do legitimately. I have, of course, been unable to make as much money for the paper in Berlin as Mr. Blumenberg succeeded in making in America, first, because I could not and would not resort to his methods, and, secondly, because my field as the representative of a New York paper published in English was necessarily limited."

Matters dragged on until the close of December 1, '03, when Mr. Floersheim received a letter from the Musical Courier Company, signed by Spencer T. Driggs, its secretary and the advertising manager of the sheet in question, dismissing him. In reply, Mr. Floersheim brought suit to recover salary and interest. In answer to the complaint, the defendant admits signing the agreement, hypothecating the Steinway & Sons' advertising contract, and after denying allegations, pleads by way of counterclaim that the plaintiff had failed to perform his agreement and had "so conducted himself with respect to the work and labor which he pretended to perform for the 'Musical Courier,' that the services so rendered by the plaintiff were entirely useless and without value to the defendant, and, furthermore, defendant was put to considerable extra expense and money loss and damage in acquiring the information which should have been furnished by plaintiff, and in preparing letters and articles which should have been prepared by plaintiff, whereby defendant has been dam-

aged and will be damaged in the future to the extent of \$10,000." The answer further alleged that the plaintiff had collected various sums of money on account of defendant and belonging to it, "of which he failed to inform defendant, the total amount of which defendant is not able to state explicitly." The counterclaim of \$10,000 was a surprise to Mr. Floersheim, and he immediately demanded a bill of particulars, which was furnished after a hard legal fight, and which throws more light on this remarkable case.

In his counterclaim, Mr. Blumenberg and the Musical Courier Company allege that Mr. Floersheim by giving tickets to various parties to write criticisms for him at the various performances which he did not attend, thereby placed the Musical Courier Company under obligations to these persons and prevented the "Courier" from securing "business advantages" from them which they otherwise would have done. To this Mr. Floersheim retorts that he could know nothing of the "business advantages" from musicians, and which "business advantages" might have rendered it inexpedient for the "Musical Courier" to criticize their work and might even have rendered it obligatory on its part to praise, when censure only was deserved.

The plaintiff is charged in the bill with "spending a large portion of his time in musical composition and exploiting himself as a composer at the expense of the defendant's business," also "that he entered into opposition to the defendant in the field from which defendant derived its revenue, which revenue was thereby diminished or lost," also "that he used his position with said musical publishers in Berlin to publish his musical compositions in consideration of notices which he obtained to be published in the 'Musical Courier,' and thereby defendant lost money, which said musical publishers would otherwise have paid." To this, Mr. Floersheim replies that the contention of the defendant, the Musical Courier Company, apparently means that the defendant was paid or expected to be paid for notices of musical composition—a proposition which of itself shows the character of the defendant in its publication. "Notices, of course," says Mr. Floersheim, "refers to reviews, and if these are paid for, they certainly could not contain fair or independent criticism."

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PARIS PREMIERE.

Norwegian Legend Utilized in Charming Manner
—Splendid Choruses Aid in Maintaining Musical Interest.

PARIS, May 28.—A new opera, "The Blind King," was produced recently at the Opera-Comique and was warmly received. Henry Février, a young pupil of Gabriel Fauré, is the composer. The libretto is by Hugues Le Roux, and taken from a Norwegian legend, which although very simple, is touching and pathetic.

An old king has lost his sight and is comforted in his last days by his daughter, the pure and beautiful *Hilda*, whose enchanting songs float far out into the sea.

The old King had always presumed that his white hair would be a plea strong enough to retain his daughter at his side to the end. As they are walking near the shore, she singing her beautiful songs, a phantom ship looms up slowly through the mist. A Viking, young, valiant and fair to behold, disembarks, seizes the young girl, who vainly tries to find a refuge in her father's arms. The Viking takes her and flees to his ship. The King falls in a faint and revives only, as his faithful subjects are mourning him for dead. The King is unable to speak, his emotions preventing him from uttering a sound. A well known song floats across the water, the bark becomes visible once more, the Viking standing in the bow.

The King implores the return of his daughter; the insolent abductor's only answer is a question to *Hilda* to choose between her father with his chilly kingdom and the palace with the lover. *Hilda* falls into the arms of him who has revealed the meaning of love to her.

The music has especial charm. The seductive harmonies of the ocean—a symphony of harps and string instruments—interwoven with distant songs, the vague aspirations of the young girl, especially the song at the beginning with which she charms her father, are exquisite. The choruses at the beginning of the second act are of great beauty; they are sonorous and the voices produce a deep impression. "The Blind King" was written in competition for the Sonzogno prize. The composer had to comply with the demand for two acts with an interlude in such a way that they form one continuous act.

The performance was excellent. Mme. Valandri as *Hilda* showed great purity and surety of voice and gave a charming impersonation. Vieulle sang the part of the King with his usual noble bearing. Fernet in the role of the Viking was pleasing to eye and ear.

Scottish Soprano in Toronto.

TORONTO, May 26.—An enjoyable concert was given on Monday evening of last week in the Guild Hall, when Alice Edwards, Scottish soprano, from Glasgow, Scotland, assisted by a few of the best local artists, appeared and delighted the audience with Scottish songs.

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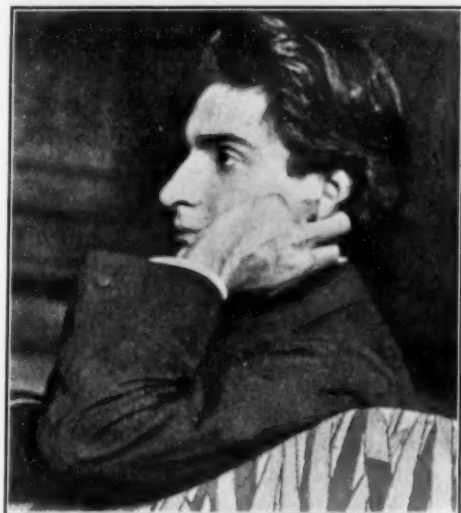
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LONDON SOCIETY APPLAUDS HEGEDÜS

Hungarian Violinist, French Tenor and
American Artists Heard at
Fashionable Concert.

LONDON, May 28.—A concert of much interest to Americans on account of the participants, was given last week at Grosvenor House under the patronage of the Duchess of Marlborough and the Duchess of Westminster. Rudolph Aronson, the



FERENCZ HEGEDÜS.

Great Hungarian Violinist Who Will Tour America.

well-known impresario, had the arrangements in hand.

Conspicuous among the performers was Ferencz Hegedüs, the young Hungarian violinist, who has had phenomenal success here this season. His rendering of Wieniawski's "Légende" and Hubay's "Zéphir" displayed his unusual attributes of temperament and technique to advantage. Paris Chambers, the American cornetist, played a berceuse by Tchaikovsky and Barthelmy's "Serenade Coquette" with beautiful tonal effects and fine technique. Leon Rénnay, whose vocal equipment is well known, sang a group of French songs with purity of voice and refinement of style.

Two American girls were also heard. Esther Palliser, a rising young artiste, evoked applause by her rendering of Liza Lehmann's "The Dewdrop," "To a Little Red Spider" and "The Guardian Angel," and Lillian Woodward added a unique touch to the programme with a group of "characteristic portrayals," among them Nevin's "Mighty Lak" a Rose.

The Blue Viennese Band contributed selections at the opening and close of the programme. The audience was a notable one and expressed its appreciation of the various numbers with unmistakable emphasis.

FOR NEW ACADEMY.

Brooklyn Allied Arts Association Gives
Concert to Increase Fund.

The Academy Concert given under the auspices of the Allied Arts Association, for the benefit of the new Brooklyn Academy of Music, on May 23, brought forth a number of interesting artists. Edith Milligan, pianiste, opened the programme with two Chopin numbers. Mme. Lute de Vore Conaly, soprano, sang Victor-Masse's "Paul et Virginie," and Karl Grienerauer contributed four cello solos.

William Graefing King's violin numbers were Taylor's "Melodie" in D, Dvorak's "Humoreske," and Sarasate's "Gypsy Dances."

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BIRTHDAYS OF THE WEEK

Among the musicians whose natal days fall during the current week are: Mark Hambourg, the brilliant young pianist, was born in Gogutchar, Government of Voronezh, South Russia, on May 31, 1879. He studied first with his father and later became one of Leschetizky's most notable pupils. He made his first American tour the winter of 1899-1900, and has since then made extensive European and American tours, extending to Australia. He makes his headquarters in London. In his memorized repertoire he has twenty concertos and five hundred pieces.

Elizabeth Parkinson, better known by her stage name, Parkina, was also born in May, the natal month of Lehmann, Nordica and Melba. A native of southern Missouri, she studied first in Kansas City and went in 1899 to Paris, where she became a pupil of Marchesi. In 1902 she made her debut in "Lakmé" and was immediately engaged at the Opéra Comique. In 1904 she sang at Covent Garden, London, and in 1905 toured Australia. She will be heard in America next season.

Edward William Elgar, the most prominent English composer living, was born in Broadheath, near Worcester, England, on June 2, 1857. He studied organ and violin, and was conductor of the Worcester Instrumental Society, 1882-9, and organist of St. George's, London, 1885-9. Since 1891 he has made his home in Malvern, devoting himself to composition. His oratorio, "The

Dream of Gerontius," was first produced at the Birmingham Musical Festival in 1900, and "The Apostles" was also brought out there in October, 1903. His other compositions include an oratorio, "The Light of Life," two cantatas, a choral suite, "Scenes from the Bavarian Highlands" for chorus and orchestra, the concert overture, "In the South," and many works for voice, violin, organ and orchestra. He was knighted in 1904.

Felix Weingartner was born in Zara, Dalmatia, on June 2, 1863. While at school in Graz he studied music and published his first composition in 1880. From 1881-3 he studied at the Leipzig Conservatory, where he won the Mozart Prize. He then spent some time with Liszt in Weimar, and produced his opera, "Lakuntala," there in 1884. He was afterwards conductor successively of the theatres at Königsberg, Danzig, Hamburg and Mannheim, until in 1891 he was engaged as Kapellmeister at the Berlin Royal Opera. In 1897 ill-health caused his retirement from this position, but he retained his post as conductor of the symphony concerts of the court orchestra. Since 1898 he has lived in Munich, where he has conducted the concerts of the Kaim Orchestra. He is one of the greatest of living conductors. In his interpretation of the classics he is unexcelled. As a composer he is less noteworthy, though prolific. Among his works are several operas, chamber music, symphonic poems and songs. He has also written several treatises on musical subjects.

FESTIVAL IS HELD AT SIOUX CITY, IA.

Thomas Orchestra and Well-Known Soloists Assist Choral Society in
Three Concerts

SIOUX CITY, IA., May 24.—Mme. Charlotte Maconda, Glenn Hall and Bruno Steindel were the soloists at the opening concert of the May Music Festival, yesterday. The evening programme was as follows:

Overture, "Carnaval".....Dvorak
Aria, "Eugen Onegin".....Tchaikovsky
Mr. Hall
Andante from Symphony No. 5.....Tchaikovsky
Aria, "Ah! fors e lui".....Verdi
Mme. Maconda
Vorspiel, "Lohengrin".....Wagner
"Ride of the Valkyries".....Wagner
Overture, "Liebesfrühling".....Schumann
Solos for cello
Lento.....Chopin
Serenade.....Glazounow
Tarantelle.....Popper
"Italian Serenade".....Hugo Wolf
Symphonic Poem, "Les Preludes".....Liszt

The matinee programme to-day attracted many out-of-town visitors. The soloists were Mrs. Hanna Butler, soprano; Leopold Kramer, violinist and Brahm van den Berg, pianist.

This evening, under the direction of J. W. Mather, the organizer of the festivals, Mendelssohn's "Elijah" was performed by the Sioux City Choral Union of 200 voices, the Theodore Thomas Orchestra, and the soloists already mentioned, including Herbert Witherspoon, basso.

MR. HALL'S PUPILS SING.

New York Vocal Instructor's Student
Heard in Studio Recital.

Pupils of Walter John Hall, the New York vocal instructor, made a creditable showing at a recital in his studio, in Carnegie Hall, on May 23.

A programme of varied interest was presented by Lucy Isabelle Marsh, soprano; Mrs. Constance King, mezzo-soprano; Edith Lenore Davies, contralto; Belle Tiffany, contralto; Frederick A. Parker, tenor, and George Lydecker, barytone.

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Frances Louise Griffiths, soprano soloist and musical director of Plymouth M. E. Church, Buffalo, died last week. A memorial service was held for her May 27.

London journals announce the death, on May 9, of the once famous singer, Mme. Lemmens Sherrington, at the age of seventy-one. She was the first of the great English oratorio singers. She was born at Preston, in 1834, and studied under Verhulst and at the Brussels Conservatory, where she took first prizes in singing and declamation. In 1856 she made her first appearance in London, and soon rose to the position of leading English soprano, both in sacred and secular music, a position which she maintained for many years. Her operatic repertory included "Marta," "Norma," "Don Giovanni," "Huguenots," "Fra Diavolo," etc.

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PERFORMED BY AMHERST
MUSICIANS.

Orchestra and Chorus do Excellent Work Under
Direction of Prof. W. P. Bigelow—Music a
Part of Academic Study.

SPRINGFIELD, MASS., May 28.—The second of the Amherst oratorio productions for the current year took place Wednesday evening in the college hall, when Haydn's "The Creation" was given an uncommonly successful performance under the direction of Prof. W. P. Bigelow. With the exception of two of the solo singers the forces under his command were local,—from the college, from the village, or from neighboring towns.

It was a striking demonstration of what can be done in a rural college town toward supplying music in its larger forms. Works previously given have been "Elijah" and "The Messiah," and students who take part regularly have an opportunity for a thorough study of the standard oratorios in the course of four years at college. Study of this kind is now allowed to count as part of the academic work.

The performance was strengthened artistically by the work of the orchestra, sustained by the college. This body of thirty musicians acquitted itself with favor throughout. In the soprano solo parts Eleanor Kessler, a young American singer from Pennsylvania, did good work. George Harris, tenor, who made his first appearance at these concerts, has a voice well qualified for oratorio work.

The basso, Frederick Martin, of New York, is a well known oratorio singer, who made on this occasion his first appearance in Amherst. He has a big voice, full and resonant, and like many such basso voices, a little indeterminate in pitch. But its fullness and solidity were delightful and he gave a big and stirring rendering of the great aria "Rolling in Foaming Billows." The pianiste, Mrs. C. S. Tillson, is also worthy of warm commendation.

LOUISVILLE APOLLO CLUB ENDS SEASON

Mme. Corinne Rider-Kelsey Assists in
Presentation of Interesting Pro-
gramme of Choral Numbers.

LOUISVILLE, KY., May 31.—A large audience heard the closing concert of the Apollo Club in the Woman's Club, Thursday evening of last week. The programme was opened with Bullard's stirring "Winter Song," which was well sung, barring a weakness and uncertainty on the part of the first tenors. Excellent work was done also in Franz Reis's "Rhein Wine Song," and in Gelbke's "Vesper Bells," and the Brahms' "Lullaby," in which some beautiful tonal effects and delicate shading were produced. The singing of Nevins's "Mighty Lak a Rose" by Wade Wilson and the chorus, evinced such enthusiastic applause that it was repeated.

Mme. Corinne Rider-Kelsey, the soloist, displayed a sweet voice, smooth and flexible throughout its entire compass. She opened her programme with a group of Italian songs, after which she sang six German selections. Although in both these groups she appeared to excellent advantage, particularly in Handel's "Zual for Faletta," it was in her English songs that she excelled.

Choir Concert in Brooklyn.

The choir of Christ English Evangelical Lutheran Church, in Brooklyn, gave a concert, under the direction of H. S. Schweitzer, the organist, on May 23, assisted by a chorus of forty-five voices, and Anna E. Remmert, soprano; Philip B. Hogate, tenor, and Oliver Hoyt Anderson, cellist.

EDOUARD DE RESZKE BRINGS \$20,000 SUIT AGAINST DUSS

FAMOUS BASSO ALLEGES BANDMASTER DID NOT
KEEP CONTRACT MADE WITH HIM FOR
PROPOSED CONCERT TOUR

Suit has been brought by Edouard de Reszke, the celebrated basso, who will appear with the Hammerstein forces in grand opera, in New York next season, against John S. Duss, the bandmaster, to recover \$20,000 for services, which the singer alleges had been contracted for, but were not given on account of the abandonment of a tour.

The singer says he entered into a contract with the manager of the Duss Orchestra on October 1, 1903, for a five weeks' tour, in which he was to appear twenty times at \$1,000 for each appearance. The complainant asserts that he prepared for the trip, and was ready to carry out his part of the contract, when he received word that Mr. Duss had decided not to undertake the venture.

Mr. Duss, on May 25, through his counsel, Charles O. Maas, asked Supreme Court Justice Leventritt to vacate the order for examination before trial, brought against him in connection with the suit. The trial will be held next month. Justice Leventritt reserved his decision on the motion to vacate the order for examination.

Mr. Duss and his band have acquired a considerable reputation. Their only appearance in New York this year was at the Hippodrome, on May 20, as told in *MUSICAL AMERICA* last week. The band is the outcome of a co-operative community idea which Mr. Duss promoted about a dozen years ago. A village was started in Pennsylvania and manufacturing industries of every sort were pursued on a co-operative basis. Among the products were band instruments, and in the course of the community's development, Mr. Duss, who acquired a fortune through the plan, organized his band.



EDOUARD DE RESZKE.

Famous Basso, Suing John S. Duss, the
Bandmaster.

About four years ago the band played all summer in Madison Square Garden, New York, in connection with a Venetian Carnival. The big auditorium was converted into a great garden, with canals running through it. Auditors were paddled about in gondolas, and although the carnival attracted considerable attention, it proved a financial failure, and the promoter was a heavy loser as a result of the venture.

BERLIOZ'S CONFESSION OF FAITH

The "Revue Musicale," of Paris, recently published a letter written by Berlioz, which contains an interesting and decidedly original "Confession of Faith." It runs as follows: "You ask concerning my attitude towards romanticism, my principles, creed, etc. I might reply that the works which I have produced in public speak for themselves as to my taste, and that, moreover, I am a poor interpreter of my thoughts when it comes to expressing myself without the aid of musical instruments. But your letter is much too flattering to allow me to appear so impolite,

so I shall endeavor to satisfy you.

"I am a classicist. Romantic? I don't know what that means. By 'classic art' I understand fresh, powerful, candid, mature, perfectly free art which loves beautiful forms. And with the word 'classic' I designate everything original, great, audacious. Glück and Beethoven were classicists; they never hesitated to say what they wanted to, in the way they wanted to, in spite of certain rules. Virgil and Shakespeare were classicists. The only thing that I despise is the flat, the insipid, without fire and without individuality. As a classicist I live often with the gods, sometimes with brigands and demons, but never with apes!"

Fate of Orange Music Hall.

ORANGE, N. J., May 31.—Whether or not the Orange Music Hall is to be sold will be decided at the annual meeting of the stockholders on June 4. At that time several propositions will be voted upon. One will involve the sale of the building, another to increase the capital stock or mortgage the property, and still another to reduce the number of directors from thirteen to nine or less.

Felix Weingartner's Release.

The New York Symphony Orchestra announces that "Felix Weingartner, German conductor, has accepted the conditions imposed on him by the trustees of the orchestra fund, releasing him from his present contract, provided he give them the option of his services if his health at any future time permits his crossing the ocean."

A special musical service was given at old St. Paul's Church in Baltimore, on May 24—Ascension Day. The choir sang Mann's "Magnificat" and "Nunc Dimittis" in A flat, with Clifton Andrews as soloist.

Toronto Male Chorus Club.

TORONTO, May 26.—At a meeting of the executive committee of the Toronto Male Chorus Club, held on Wednesday evening last, it was decided to reorganize for next season's work on a larger basis, the minimum strength of the club to be 150 voices. Much regret has been expressed on all sides that this popular club did not give a public performance this season.

Edith Haines's Pupils in Recital.

The pupils of Edith Haines, pianiste, assisted by Mrs. Perez N. Stewart, soprano, were heard in a recital at No. 401 Carnegie Hall, New York, on Saturday afternoon, May 26. An attractive programme was presented by John Quine, Fred Quine, May Shea, Bella Schubert and Mariana Majewski.

Gave Benefit Concert.

Eugenia M. Ferrer, pianiste, assisted by Mrs. Adele L. Baldwin, contralto, Clementine Tétédoux, soprano, and Royal Fish, tenor, gave a concert at the banquet hall in Carnegie Hall May 23, for the benefit of the San Francisco sufferers. Miss Ferrer is a native of California.

Mrs. C. L. Clark, a pianiste of Janesville, Wis., has gone to Paris to study under Moszkowski.

MAY UNITE THREE MUSICAL SOCIETIES

WASHINGTON SEEKING TO MERGE
MUSICAL ART CHORAL AND
SYMPHONY SOCIETIES.

Conference Committee Appointed and Hope Expressed That Cincinnati's Example May be Followed Successfully.

WASHINGTON, May 31.—An effort is being made to finance three of the principal musical organizations of the city under a single management, instead of having them individual and distinct as heretofore. The three organizations concerned are the Choral Society, the Musical Art Society, and the Washington Symphony Orchestra corporation.

The new idea was put into definite shape yesterday afternoon at the shareholders' meeting of the Washington Symphony Orchestra, when a motion was carried that the board of directors appoint a committee to confer with the two other societies with such a plan in view.

According to the experience of those present, it had been found that private citizens who volunteer their services on the boards of musical societies are, as a rule, too much occupied with private business or other engagements to devote the necessary amount of time to such organizations, and that a salaried official should be employed to look after the financial and business details. It was argued that Washington ought to have a society combining a chorus and orchestra, such as exists in Cincinnati and other cities, and that in this way the best possible performances of large choral and orchestral works would be made possible.

A new board of directors for the Washington Symphony Orchestra was unanimously elected, and it was reported that William E. Green, who has undertaken to collect orchestra subscriptions to the amount of \$25,000 a year for five years, was making rapid progress in the work.

The members of the newly elected board are William Knabe, Bernard R. Green, J. Martin Scranage, George H. Clement, and Eugene E. Stevens.

MME. CUMMING WITH TORRINGTON CHORUS

Haydn's "Creation" Sung by Choir
of 162 Voices—Nearby Singing
Societies Attend Concert.

TORRINGTON, CONN., May 31.—The first concert of the Torrington Musical Association at the Opera House Friday night of last week, under the direction of Richmond P. Paine, was a brilliant success. Haydn's "Creation" was presented by the chorus of 162 voices, assisted by an orchestra of twenty pieces. The soloists were Shanna Cumming, soprano; Edward Barrow, tenor, and Ericsson F. Bushnell, basso.

The association is a part of the plan for the Litchfield County Choral Union, which already has chapters in Norfolk, Winsted, Canaan and Salisbury, although the Torrington association is not fully admitted until it has demonstrated its efficiency by giving two concerts of high order.

Mme. Clark-Sleight's Large Class.

The class which Mme. Elizabeth Clark-Sleight has formed for summer instruction appears to be much larger than she had anticipated. Pupils are coming from Kansas, California, New England, Washington and New York State, and the season promises to be most successful.

Arthur King Barnes, a member of the Conried Opera School of New York, is now in Buffalo, where he has a studio at No. 374 Bryant street.



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NEW YORK, SATURDAY, JUNE 2, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The work done by David Bispham during the season just closed, details of which are published elsewhere in this issue of MUSICAL AMERICA, has been of a character which should commend itself to all young artists striving after success, artistic and popular. Mr. Bispham's programme for the last season included 150 compositions by more than sixty different composers. There is no other singer before the public today who can equal this record, especially when the artistic quality of Mr. Bispham's work is taken into consideration. He has sung in three oratorios, "The Messiah," "Elijah" and "Le Dammation de Faust." He revived musical melodrama by reciting Max Schillings' "Das Hexenlied" and Max Heinrich's "Magdalena, or the Spanish Duel." In addition, he has sung selections from oratorios and operas of ten different composers; traditional songs by thirteen composers, classical songs by twelve composers, and modern songs by fourteen composers. The American composers number sixteen, among them being four women. Aside from the quantity and quality of his work, Mr. Bispham should be recommended for the catholicity of his taste. His example is certainly worth emulating, for he has proved that natural talent, aided by hard work, is appreciated by the public the world over.

A Tactical Error.

The American Federation of Musicians at its recent convention in Boston, confirmed the fine of \$1,000 imposed some time ago upon Walter Damrosch for importing five wind-instrument players for the New York Symphony Orchestra. Mr. Damrosch had the opportunity of explaining his position in the matter, and stated that he was unable to obtain the necessary talent in this country. The Federation, on the other hand,

declared that he had not advertised his wants sufficiently, and sustained the imposition of the fine.

As a matter of truth, and without wishing in any way to detract from the ability of American instrumentalists, it is a well known fact that the finest wind-instrument players in the world come from France and Belgium. As Mr. Damrosch declared at the convention, his organization has to compete with the splendid orchestras from Chicago, Boston, Cincinnati and Philadelphia, and that in his defence, he was forced to import the musicians in question. It seems as though the Federation had made an error in sustaining the infliction of the fine. Like all unions, it has shown its power without adequate discrimination. There is a vast difference between violating the rules of the Federation, or of any musical union, and being forced to do so because the proper material was unattainable in this country.

Music lovers will hardly sustain the Federation in its action, and it might be a gracious and wise move on the part of President Weber to ask for a remission of the punishment, which in this case, did not fit the crime at all.

THE QUESTION OF PRICE.

The New York "World" declares editorially that the prices of admission charged to theatres in this country are entirely too high, and in its argument to prove this, refers to the engagement of the Sothern-Marlowe Company at the old Academy of Music in New York City—once the home of New York's "400" of that date, and now a popular-priced playhouse. Mr. Sothern and Miss Marlowe are appearing there in a Shakespearian repertoire and are playing for the first time at moderate prices of admission, and to a clientele drafted mainly from the lower East Side, which is supposed to know very little of Shakespeare. Despite this supposed lack of mental good taste, the Academy has been crowded night after night, and as it holds more than 4,000 persons, the managers are reaping a harvest.

As MUSICAL AMERICA has declared a number of times, it would be a good idea if musicians were to cater to the public demand for moderate priced popular amusement. While music cannot as yet be termed a popular amusement, so far as this country is concerned, it can be made one, if musicians will only be far-sighted enough to cater to the public to the extent of furnishing the best there is in music at prices the public can afford to pay. Music, which is appreciated and understood by only a limited number of persons in every city, has to compete with theatres, vaudeville, and other similar attractions, which require comparatively little mentality to appreciate, and which are long established and have a firm hold upon the affection of an amusement loving public.

In order to compete successfully, music must make some concessions in the matter of price. Five thousand persons will fight desperately to hear Sarah Bernhardt play in a tongue which not ten per cent. of them understand, and at figures in excess of the average charge for theatre entertainments. How many persons would be willing to pay \$3 a seat to hear Lhevinne or Rosenthal play?

It resolves itself simply into a matter of advisability—is it better to play at financial loss to the cultivated few, or to be popularizing music by playing to the many at prices which will attract others than musicians alone? The experience during the last few seasons has been that only a small percentage of purely musical entertainments has paid even expenses. One of the greatest pianists in the world played to \$498 in Carnegie Hall at a recent recital. Henri Marteau played to less than \$250 out West, and a well-known woman pianiste drew \$50 at her last recital in Rochester.

These figures merely tend to prove the contention that musicians must sooner or

later meet the demand for good music at moderate prices for the many.

A Lack of Novelties.

In almost every issue of MUSICAL AMERICA, there is recorded the production of some new opera in Paris, Brussels, Berlin, or other European city. Even in England, which is not any too progressive in musical matters, there are times when new operas are staged. It is different in this country. We will have the two greatest opera companies in the history of music, in New York next season; we have two magnificent opera houses, but, at this writing, there is only one new opera promised, Catalani's "Loreley."

There must be some reason for this paucity of operatic novelties in this country. The fault, undoubtedly, lies with the managers. It is true that the American public prefers new stars to new operas, but it might pay to tempt that self-same public with a novelty. It is safe to predict that the music-loving and opera-going public would be agreeably surprised if the new opera were even only tolerably good, and, as new artists are to come here anyway, it might pay, from a box-office viewpoint, to permit the public to see something besides the everlasting "Faust," "Marta" and the Wagnerian offerings.

An Unpleasant Possibility.

The founders of the New Theatre of New York City, which will be devoted to light opera two evenings every week, are doing a good service in the cause of music. Whether they will accomplish all they hope to do depends in a great measure upon themselves. For the sake of music in this country, it is to be hoped that the influence of none of the founders or directors of the enterprise will be used to foist upon the public incompetent singers, living upon fictitious reputations, due to clever press agent work. Should such a state of affairs come to pass, there is no doubt that men like Charles T. Barney and James Henry Smith, who are interested both artistically and financially, will assert their authority and influence.

AMERICAN ORGANIST EXPLAINS

To the Editor of MUSICAL AMERICA:

I was interested in your editorial with reference to American and English organists, and as I have met many of the representative men in my profession, both here and in England, I can approve your contention that things only come to the hustler. The trouble with some of our English cousins is that they imagine they can get for the asking, positions at five or six times the salary they ever expected to get on the other side, not considering the fact that the representative men occupying the positions here with which a first-class establishment and consequent salary is connected, only got there by their experience, ability and personality, all extended over a long period of years of service in many instances, not omitting their knowledge of the American character which is no small asset here. I could illustrate by myself of hustling for a position, because I returned on March 19 last from a trip to Ireland and England to meet some of the big men and hear some of the famous choirs over there, and learning through a local music house of the position I now occupy, was appointed to it on the 21st of March to commence May 1, and during the interim have played every Sunday at good pay in some church in New York or hereabouts. Hope this will encourage others who come to the Metropolis to make their way.

With best wishes for your paper, which I think is very interesting,

E. W. BREYER.

New York, May 28, 1906.

PERSONALITIES.



ARTHUR HARTMANN.

Rear Elevation of a Well-Known Violinist Taken in Berlin.

Hartmann.—Arthur Hartmann, who sent the above true likeness of himself to MUSICAL AMERICA, played recently in Berlin for the benefit of San Francisco students living in the German capital.

Pache.—Julius Pache will sail for Europe on June 6.

Hamlin.—George Hamlin, the American tenor, will go to Germany in September to remain until January.

Lavin.—William Lavin will sing in the "Creation" at the commencement exercises at Olivet College, Olivet, Mich., on June 20.

Oberhoffer.—Emil Oberhoffer has been re-engaged as conductor of the Minneapolis Symphony Orchestra, and Philharmonic Club.

Treville.—Yvonne de Treville, who sang some years ago in light operas in this country, is singing in grand opera in various cities in Switzerland.

Perosi.—Perosi, the oratorio composer, has made use of a moving picture machine to furnish illustrations for his oratorio, "Passione de Cristo."

Boito.—Arrigo Boito has been dismissed by the Italian Government as Commissioner of Music and the Drama, and Pietro Mascagni has been nominated in his stead.

Sammarco.—Mario Sammarco, the barytone, whom Americans will hear next season, appeared as *Rinaldo* in Gluck's "Armide" in Naples, and made a sensational success.

Bauer.—Harold Bauer played Schumann's A minor Concerto with the Queen's Hall Orchestra, London, at his first appearance in that city last month, after his American tour.

Kelly.—Mrs. Edgar Stillman-Kelly, wife of the American composer now living in Berlin, gave a recital in that city recently at which she played the piano in a new piano quintette by her husband.

Higginson.—Major Henry L. Higginson, financial sponsor of the Boston Symphony Orchestra, has been appointed chairman of the Massachusetts Board of Jamestown Exposition Managers.

Damrosch.—Walter Damrosch and the New York Symphony Orchestra returned to New York from their Southern tour last week, and on May 26, began a series of concerts at Willow Grove Park, near Philadelphia.

Nikisch.—Arthur Nikisch will conduct his concerts in Berlin on October 15 and 29, November 12 and 26, and December 10 of this year; and January 14 and 28, February 11 and 25, and March 11 of next year.

Bonci.—Alessandro Bonci, Caruso's rival, who will make his American debut on November 21, in the new Manhattan Opera House, recently appeared in a production of "Elisir d'Amour," given at Fiume and scored his usual success.

Powell.—Maud Powell will open next season with the New York Philharmonic Society on November 30 and December 1. She will also play with the Chicago Orchestra, January 25 and 26, and the Cincinnati Orchestra, February 8 and 9.

Hambourg.—Mark Hambourg will make the South African tour, running from August 2 to September 14, during which he will play in twenty-six recitals. On November 10 he will be one of the stars at the concert to be given in London by Mme. Adelina Patti.

Kubelik.—Jan Kubelik will open the tour in 1907 on January 1, in Honolulu. His first concert in the United States will be at Seattle on January 21. He will open in St. Louis on February 14; Milwaukee, February 17; Chicago, February 24; Pittsburgh, March 4; New York, March 10 and 17; Buffalo, March 20; after which, he will go through the South, opening in Mexico City, April 12.

THREE FINE CONCERTS FOR INDIANAPOLIS

FIFTH ANNUAL SUBSCRIPTION SERIES ANNOUNCED TO BEGIN OCTOBER 24.

Mme. Schumann-Heink, Mme. Galski, and the Boston and Pittsburgh Orchestra to be the Attractions.

INDIANAPOLIS, May 31.—The details of the fifth annual subscription series of concerts under the direction of Ona B. Talbot, to be given next season at English's Opera House, are announced. The concerts will be three in number, as follows:

Wednesday evening, Oct. 24.—Mme. Galski.

Thursday evening, Nov. 22.—The Pittsburgh Orchestra; Emil Paur, conductor; Mme. Schumann-Heink, soloist.

Friday evening, Feb. 1.—The Boston Symphony Orchestra.

This course of concerts is a larger undertaking than any of its predecessors, but Mrs. Talbot states that her confidence in the musical development of the city and of the nearby towns of the State and the assurances of support that she has received from the public-spirited citizens have persuaded her that the ambitious plan for next season is justifiable.

Mrs. Talbot is now receiving subscriptions for season tickets for this series of concerts. She may be addressed at No. 516 North New Jersey street.

TRENTON ORCHESTRA DINES.

Music in Jersey Capital the Theme at Annual Banquet.

TRENTON, N. J., May 28.—The annual banquet of the Symphony orchestra of the Young Men's Christian Association took place in the banquet room of the association Wednesday night. Edward W. Dunham, director of the orchestra, acted as toastmaster, and E. T. W. Dickinson, one of the original number of the orchestra, when it was organized sixteen years ago, responded to the toast "Good Old Times."

Joseph A. Walsh responded to the toast "Musicians as I Know Them." He complimented Trenton musicians. William Hirst spoke on "Extravagance in Music." He urged the members to devote more time to the classics. Albert C. Hoffman responded to the toast, "Music as a Pastime." Joseph W. Ruckle spoke on "Conscientious Rehearsals." "The Musical Outlook in Trenton" was responded to by Clifford W. Mason.



Everybody works at our house
But our old man;
Mother works the organ,
Sister the piano,
Oh, brother works a jewsharp,
And son a violin,
And there's some sort of instrument
Played by all our kin;
You should hear them play it,
Noisy as they can,
"Everybody works at our house,
But our old man."
—Houston "Post."

"My goodness, I wonder why they don't discharge that chorus girl. She can't sing a little bit and her dancing is awful."

"I know it; but, you see, one of her grandsons is manager of the show."—*Chicago Record-Herald*.

"One thing has always kept me guessing," said the Cheerful Idiot.

"What's that?"
"Do Italians understand opera singers singing in Italian? I never understand 'em when they sing in English."

"Oh, dear," she said, after the musicale, "I'm so mortified that I don't know what to do. I can't imagine what caused my voice to break as it did. It never happened before. What must Mrs. Waddington's guests think of me? How can I ever explain it?"

"Don't mention it," her friend advised. "They were all so busy talking while you sang that probably nobody noticed it."—*Chicago Record-Herald*.

EIGHT YEAR-OLD PIANISTE HEARD

Montreal Is Astonished by Unusual Ability of Little Ellen Ballon.

MONTREAL, May 26.—Ellen Ballon, a child whose age can still be written with only one figure, gave a piano recital last Monday in the hall of the McGill Conservatorium of Music. The programme alone is sufficient to show what this



ELLEN BALLON.
Remarkable Philadelphia Child Pianiste.

talented girl can do, and what can be expected of her:—

Prelude No. 3 (12 Petits Preludes).....Bach
"Sarabande" from 5th English Suite.....Bach
Prelude and Fugue C minor.....Bach
Italian Concerto F major. Last movement.....Bach
Twelve variations on the air, "Oh, vous dirais-je, Maman,".....Mozart
Bagatelle No. 1 Op.....Beethoven
Chromatic Study Op. 849.....Czerny
"By the Watchfire".....Beringer
"Knecht Ruprecht".....Schumann
Valse, A min. Op.....Chopin
Rondeau "Le Coucou".....Daquin
Larghetto from A min-Sonata Op. 99.....Raff
Kinderstruck No. 2.....Mendelssohn
Song without Words.....Mendelssohn
"Valse" "Novallette".....Borowski

Ellen Ballon is a pupil of Clara Lichtenstein, assistant director of the Conservatorium. She was born in Montreal on Oct. 6, 1898. She entered a little over a year ago as a candidate for the Entrance Examination of the McGill Conservatorium and was awarded Dr. Harriss' (the director's) scholarship. Raoul Pugno, Josef Hofmann and Adele Aus der Ohe have heard this tot and are much interested in her future.

DIVA'S SON A MACHINIST.

Henry Schumann-Heink Prepares for Life Work at Cramps' Yards.

PHILADELPHIA, May 30.—Henry Schumann-Heink, son of Mme. Schumann-Heink, the opera singer, has come from Germany to enter the employ of Cramps' Shipbuilding Company. He intends to make the installation of warship engines and other machinery his specialty, and with this end in view has planned a course of study in this country.

Mr. Schumann-Heink arrived in this city last night, and registered at the Hotel Walton. He had just visited his mother at Yonkers, N. Y. He is 23 years old. He studied engineering at the High School in Hamburg, and then served a year in the German Army. He says that after completing his service in the army he will become an American citizen. His mother is a citizen. He hopes eventually to enter the navy of the United States.

Organ Recitals in Wilkes-Barre, Pa.

WILKES-BARRE, PA., May 26.—Local organists gave a series of recitals during the Centennial celebration in this city, on Thursday, Friday and Saturday of last week. Four compositions of Adolph M. Foerster were presented on one occasion and Grace W. Duncan, contralto, was heard in solos.

WHAT THE GOSSIPS SAY

This is a sad world at its best, enlivened now and then by some more or less unintentional happening. Take, for instance, Josef Lhevinne, a most serious-minded, hard-working pianist. Just before sailing, after his most successful American debut, he confided to me that he was anxious to return to his native city, Moscow, because the stork was hovering about his home, and as this was its first visit, he was anxious to greet it in person. No sooner had he arrived in the Russian city than an official messenger tapped him on the shoulder and hailed him to the military governor of the city.

"Mr. Lhevinne," said he, in choicest Russian, "you still owe the State one year of military duty."

"But," began the flustered pianist, "don't you know that I have an American tour booked, and I must practice?"

The military governor looked at the musician in amazement and before he had recovered, Lhevinne had untied a package, which the governor eyed askance for fear that it might contain a bomb, and shoved under his nose a huge scrapbook.

"What is this?" asked the military man.

"My American press notices," replied the pianist proudly, and then the military man began to read and read and read. After a while he looked up with a twinkle in his eye.

"I will excuse you from military duty," he said, "for anyone who can capture the American public as you have done, is entitled to devote all his time to his music."

Accordingly, Lhevinne packed up his household goods and, in company with his wife, moved to Paris where he is at present.

One of my friends, who has studied with Leschetizky in Vienna, writes, describing a most extraordinary happening in that master's household not long ago. It seems that a young woman pupil was playing before him and evidently did not satisfy the demands of the teacher, when, after a few impatient remarks, he rushed to the bell, rang violently for his wife, and then threw himself upon the sofa, burying his head in the cushions and kicking up his heels violently. When his wife arrived, he remained with his face hidden, waving his arms and shouting:

"Take her away! Take her away!"

Very naturally, the pupil took herself away, never to return.

When Oscar Hammerstein made the announcement that he had captured Bonci for his new Manhattan Opera House next season, all the newspapers ransacked their files and obituary departments for pictures of the great tenor. MUSICAL AMERICA was no exception, for there was no photograph to be had of him in this country. Every artist who had been abroad was appealed to, among them being Ellen Beach Yaw.

"I have no picture," she said, "but I can tell you a good story about him. I met him in London and was scheduled to sing with him in opera there. He is such a little man, scarcely up to my shoulder, that I had shoes made especially without heels to decrease my height as much as possible. For further effect, I draped my skirts to make me look shorter. Bonci, on the other hand, wore the highest of high heels, and so we managed not to make ourselves the laughing stock of the audience. He is Italy's favorite artist, and his singing is the perfection of technique. In fact, I do not know of a more superb artist in the true sense of that term. His voice is extremely

Metropolitan Opera Co.'s Election.

The Metropolitan Opera & Real Estate Company, that corporate landlord which has the Conried Metropolitan Opera Company for its tenant, met last week for its annual election of officers. Those chosen were: G. G. Haven, president; Charles Lanier, vice-president; George S. Bowdoin, treasurer, and Mr. Haven, Mr. Bowdoin, D. O. Mills and A. D. Juilliard, executive committee. F. H. Dodd was reappointed secretary.

Foucher Concert in Providence.

PROVIDENCE, R. I., May 31.—Henri Faucher, violinist, assisted by Marie Bouchard Faucher, appeared in a violin and orchestral concert May 24 at Infantry Hall, when Mr. Faucher's orchestral school, numbering seventy-five pieces, presented an attractive list of concerted numbers. Mr. Faucher played the transcription of Gounod's "O Salutaris Hostia," which has figured on his programmes in other cities.

high and he triumphs in such operas as 'Puritani' in which the music rises to heights almost beyond vocal range.

He drifted into the office of MUSICAL AMERICA, seemingly a reincarnation of Richard Wagner. His hair was long, and so were his nails; his collar was as unshaved as his face, but he was cheerful withal, and this is the tale he told:

"A few years ago, while living in the suburbs of Chicago, I had a pet rattlesnake which was very fond of music. He would crawl up on my shoulder and go to sleep whenever I played the mandolin or any instrument. He seemed to fully appreciate the nature of the music, for if the piece was sad, he would droop his head and his body would be convulsed with a fit of sobbing. One day, upon returning home, I heard exquisite music proceeding from the house. Upon entering, imagine my surprise to see my pet snake playing the overture to 'Tristan und Isolde' upon the mandolin. He was using his rattles for a pick and was fingering with his head.

"Another day he went out in the yard where there were two small shrubs growing about a foot apart, and wrapping himself around one, he stretched himself over to the other and wrapped himself around that also. Then he beckoned to me with his head, but it was quite a while before I could understand what he meant. At length, I made out what he wanted, and selecting a smooth stick from the yard, I went to him and began to strike him gently. Relaxing and contracting his body, he made different sounds, and I christened the instrument thus discovered, the 'Snakeophone.' Such fine liquid sounds cannot be produced by any thing else in the world that I know of. But alas! my snake died. One day I invited some friends to hear my Snakeophone, and it was while playing 'Everybody Works but Father' that he died—his artistic soul could not stand the indignity of performing so vulgar a melody."

Before I came to, my visitor had borrowed a quarter and had departed.

She was a delightful little creature, and she sat in the fifth row during a piano recital. Chopin's "March Funebre" was being played, and her attention was fixed as though the music had enchanted her very soul. When the piece had been finished, I turned to her.

"How beautiful!" I said.
"Yes, indeed," she replied, "doesn't it fit her exquisitely in the back? How much do you suppose it cost a yard?"

If a certain woman, whose name is unknown to me, had not weighed in the neighborhood of three hundred pounds, Robert McBride of Des Moines, Iowa, would not have become the husband of Miss Byrd Sweezy, secretary of the Highland Park College of Music of that city. It seems that after a recital, the stout woman, who was one of the performers, tried to enter a cab waiting at the door of the auditorium. When she was half-way in, she got stuck. Persuasion and physical effort were both useless, and Mr. McBride was summoned. He is muscular and husky and, incidentally, a diplomat, and by using his strength and his persuasive powers, he managed to extricate the woman. So gentle was he and so courteous, that Miss Sweezy, who happened to be present at the time, became smitten with him, and a couple of weeks ago they were married, and at this writing, are living happily ever after.

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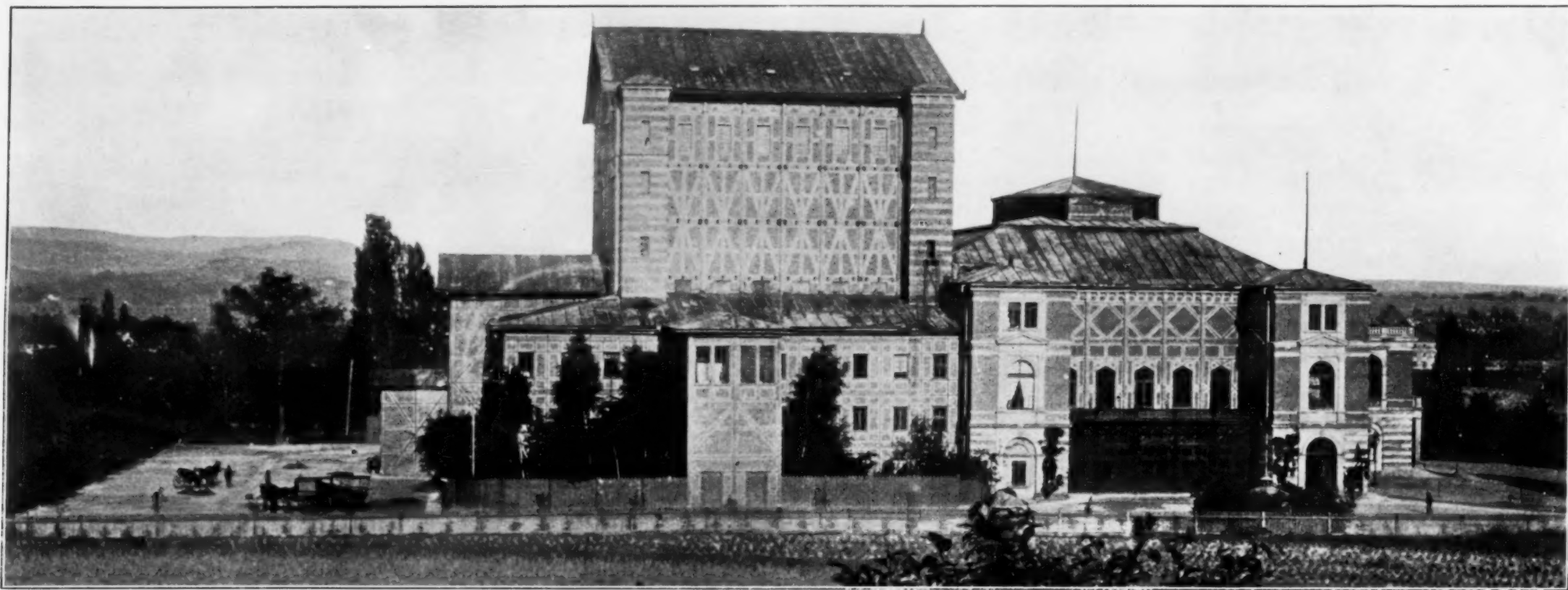
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RICHARD WAGNER'S FAMOUS OPERA HOUSE AT BAYREUTH, BAVARIA.

The announcement that the seats for the entire Bayreuth Festival this year are already "ausverkauft" (sold out), will cause pangs of regret among those who have been planning to attend the performances, but have neglected to order tickets.

Probably few who journey to the little out-of-the-way Bavarian city have any idea of the difficulties that beset Wagner's endeavors to establish this theatre. From the beginning of his career it was his dream to have such a place for the exclusive production of his own works under special conditions. This ambition he voiced in the preface to "Der Ring des Nibelungen," and two years later, in 1864, when Ludwig II. ascended the throne of Bavaria, his wishes were to a certain extent fulfilled. While his works were not considered exclusively, "Tristan," "Die Meistersinger," "Das Rheingold" and "Die Walküre" were given frequent and sumptuous performances, the success of which led to the decision to erect a special fes-

tival theatre.

In May, 1871, he spent some time in traveling about in search of a suitable location, and finally he decided upon Bayreuth on account of its picturesque simplicity. He succeeded in interesting influential men in the scheme, and the result of negotiations with the town fathers was that he received a free grant of the land for the theatre and his house. Plans were then drawn, the estimated cost being \$225,000. Ludwig was his principal patron, and Wagnerian societies were formed in all countries of Europe and the United States to collect subscriptions for the first performances. As soon as one-third of the total sum necessary had been collected, the foundation stone of the theatre was laid by Wagner himself on May 22, 1872, (his fifty-ninth birthday).

Neither contributions nor subscriptions came in as quickly as desirable, however, so Wagner undertook an extended concert tour, accepting also the commission to write a festival march for the Philadelphia Exposition in 1876, for which he received

\$5,000. The remaining discrepancy was supplied by the generosity of Ludwig.

The theatre was opened with a representation of the "Ring" Tetralogy, beginning August 13, 1876, which was followed by two repetitions of it. While the artistic success was unbounded, there resulted a financial deficit of \$37,500, owing to unforeseen expenses. Wagner had to bear the brunt of this, and he accordingly went to London to give a series of concerts. The profits not sufficing his young sovereign and other prominent patrons again came to his assistance and relieved him of his financial embarrassment. For six years the theatre remained closed for lack of funds, but it was finally reopened in 1882, and since then it has been the scene of yearly or bi-yearly festivals.

As for the building itself, it is a large red brick edifice with little claim to beauty. Unpretentious architecturally, it was planned solely with a view to the most advantageous interior arrangement. It contains 1,344 seats arranged in a fan-shaped amphitheatre. Each stall consists of a large

folding cane seat, without support for the arms, and placed alternately in each row, so that every one is interfered with as little as possible. Behind this amphitheatre there is a row of nine boxes reserved for Royalty and Frau Cosima's invited guests, and above them there is another large gallery containing two hundred seats, for which the personnel of the theatre have orders. Altogether, the hall contains seats for about 1,500 spectators.

The orchestra, made invisible by means of a double screen, which partly covers it, is arranged upon steps, which descend a long way under the stage as into a kind of cave. There the instruments are grouped by families, exactly as at large symphony concerts, except that things are reversed, the conductor and violins being above, and the noisy instruments below at the back.

The dates of the two "Ring" cycles to be given this year are July 25 to 28, and August 14 to 17. "Tristan" will be sung on July 22 and 31, August 5, 12 and 19, and "Parsifal" on July 23, and August 1, 4, 7, 8, 11 and 20.

MIECIO HORSZOWSKI ASTONISHES LONDON

Boy Pianist Displays Undoubted Talent at His Recent Recital.

LONDON, May 28.—There is no denying real genius to little Miecio Horszowski, a Polish pianist of 11 years of age, who gave a recital in Steinway Hall last week. He is a pupil of Professor Leschetizky, and there are numerous passages in which the reading no doubt given by the teacher is open to question.

In Beethoven's variations in C minor one variation was taken too fast, another too slow, and so forth; but such details are, of course, as nothing compared with the child's musical and technical qualifications, and here there is little to be gained except a rather clearer execution of rapid passages. Tone, feeling, the sense of the musical phrase, all are here; and in listening without looking at the performer one accepts his playing as that of a finished musician.

In Chopin he has drunk deep of the true spirit of the composer; and he gave a genuinely romantic, but quite unaffected, reading of the "Fantaisie-Impromptu," the prelude and nocturne in D flat, the nocturne in F sharp (for an encore), as well as of other things. Paderewski's charming variations in A, Liszt's version of Bach's organ fugue in A minor, and other pieces, were also given in such a manner as makes it certain that, if his physical health and development be carefully looked after by those who have him in charge, he will take a high place among the artists when the tedious years of his prodigyhood shall pass away.

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FROM BEYOND THE SEAS

Richard Strauss has completed a new work for male chorus and orchestra entitled, "Bardengesang," the text of which is taken from Kleist's "Herrmanns-schlacht."

Camille Saint-Saëns, who is in his seventy-first year, recently celebrated the sixtieth anniversary of his debut.

A new opera by Massenet, entitled "L'Ariane," text by Catulle Mendès, will be produced in Paris at the beginning of the next opera season.

A feature of the recent Meisterspiele in Prague was the production of Richard Strauss's "Salome." This opera has been heard also in Graz.

At a recent concert of the Philharmonic Orchestra in Teplitz-Schönan, Eugen d'Albert made a sensation with his rendering of the B flat Concerto by Brahms. He also played his own concerto in C major and conducted the overtures to his operas, "Die Abreise" and "Der Improvisator."

Nikisch has made an ingenious revision of Tchaikowsky's orchestration in the first movement of the Sixth Symphony, which he gave at a recent Philharmonic concert in Berlin. After the great climax in the first movement comes a smorzando of nineteen measures, in which the clarinet and bassoon have to play the softest pianissimo. In the next to the last measure Tchaikowsky has marked it with five p's, in the last with six. Such a pianissimo is possible for the clarinet, but not for the bassoon. To obtain the effect, Nikisch has substituted for the latter instrument a bass clarinet, which obtains the effect intended in an ideal manner.

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David Blitz gave a concert in Paris last week assisted by Joseph Hollmann at the Salle des Agriculteurs. They played two Sonatas for piano and violoncelle by Grieg and Saint-Saëns.

Emmy Destinn has added the rôle of Eurydice in Gluck's "Orpheus and Eurydice" to the long list of her brilliant successes at the Berlin Opera.

Among the new compositions performed for the first time at the Tonkünstlerfest of the Pan-German Musical Society, held last week in Essen, were "Das Leben ein Traum," for violin and orchestra, by Otto Neitzel; a string quartette by Heinrich Zöllner, a group of songs by Henri Marteau with string quartette accompaniment, which were sung by Eva Lessmann; a piano quintette by Paul Juan, in which Dr. Otto Neitzel played the piano part, and a string quartette by Hugo Kaun, formerly of Milwaukee, and now of Berlin.

The London "Musical Times" reprints the programme of a concert given by the Chinese band of the Viceroy of Nanking, as follows: (1) Armeé Marsch; (2) Fremd Marsch; (3) Honest Polka; (4) Bleiten Wailset; (5) Weist Lied; (6) Government Lainers; (7) Clever Schattisch; (8) Respectable Mazurka; (9) Spring Walzes; (10) Diligent Polka; (11) Attentive Quadrelle; (12) Soldaten mnth marsch; (13) Children Polka; (14) Trader Walzes; (15) Progress Golop; (16) Morgranen marsch; (17) Friend marsch.

In Germany alone, during the year 1904, 7,105 instrumental and 5,018 vocal compositions were published. Add to this the sum of 445 works dealing with musical subjects, and you have a total of 12,568. This makes an average daily rate of thirty-four publications.

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GWILYM MILES

Diemer Prize Winner.

PARIS, May 28.—The competition for the 4,000 francs prize, founded by Diemer for the best piano playing took place last week. The jury which was composed of Gabriel Fauré, Charles Lenepoeu, Camille Chevillard, Ernesto Consolo, Alfred Cortot, Arthur de Greef, Gabriel Pierné, Harold Bauer, Xavier Leroux, Moritz Moszkowski, Edouard Risler, Moriz Rosenthal, Wasilly Sofonoff and Fernand Bourgeat, awarded the prize to M. Batalla, a pupil of Louis Diemer and an honorable mention to Louis Garès.

New Violiniste Heard in London.

LONDON, May 28.—Ethel Hopkins, a young violiniste who made her appearance on Thursday night of last week at a concert in Aeolian Hall, at which she was assisted by the London Symphony Orchestra, shows great promise of becoming a first-rate performer. Miss Hopkins is able to produce a remarkably pure and rich tone from her instrument. She played Wieniawski's second concerto in D minor and a couple of shorter pieces.

Richard Strauss Engaged.

MUNICH, May 31.—Richard Strauss, of the Berlin Opera, has been engaged to conduct the "Tannhäuser" performances at the Wagner-Mozart festival here from August 2 to September 7. Among other engagements is that of Rudolph Moest, of the Hanover Royal Opera.

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"FIDELIO" GIVEN BY CHICAGO SINGERS

PUPILS OF SCHOOL OF OPERA SING BEETHOVEN'S WORK WITH MUCH SUCCESS.

The Opera Seldom Sung on Account of Its Difficulties and Classic Style—Well Received by Representative Audience.

CHICAGO, May 24.—Beethoven's grand opera, "Fidelio" was presented in the Auditorium last evening by the pupils of the Chicago Musical College School of Opera with much success. The large audience present was most appreciative and rewarded the singers with liberal and well-deserved applause. The music of the opera, which is so difficult as to be considered a severe test for experienced professionals, is of too lofty a nature to appeal to the popular taste on a first hearing, and on that account the undertaking was all the more commendable.

So far as is known, this work had not been heard before in this country since 1870, when William Castle, who directed the production last evening, sang the rôle of *Florestan*. The plot is of classic purity and nobility of sentiment. The scene is laid in Spain and the plot is a Spanish intrigue. *Florestan*, who, by the way, is the hero, is arbitrarily imprisoned by his mortal enemy, *Don Pizarro*. *Leonora*, the wife of *Florestan*, disguising herself as *Fidelio*, goes to the prison and finally, after much trouble, gains admission to the dungeon where her husband is held a prisoner and condemned to death. The first scene of the second act takes place in this dungeon, where *Florestan* is about to be stabbed by *Don Pizarro*. Just as *Don Pizarro* raises his dagger *Fidelio* rushes between the two men, and at that moment the trumpets of *Prince Fernando* are heard without the prison walls, and thus the prisoner escapes death. The last act serves to bring the opera to a joyous close with *Leonora* in the arms of *Florestan*.

In many respects the performance was worthy of the professional stage. Grace Ellsworth, the possessor of a voice of good quality and power, sang the title rôle with considerable finish of style and acted with easy grace. Delia Henney, as *Marcelline*, the jailer's daughter, made a most favorable impression with her clear, light soprano voice and distinct enunciation. Harold Hume, as *Don Pizarro*, deserves special praise for his fine voice and artistic style, which promise well for his future. *Florestan* was in the hands of John B. Miller, a member of the faculty, whose admirable tenor voice was heard to advantage. J. Lester Haberkorn, as *Rocco*, the jailer, gave a creditable account of himself, as did also George Pideaux, as *Jaquino*, and Lawrence Denny, as *Don Fernando*.

The chorus of 170 voices and the school orchestra, under the leadership of Carl Reckzeh, gave evidence of careful and thorough preparation and made a commendable showing.

Enrico Barbi, violinist, is dead at Pericetto. He was for forty years professor at the Academy St. Cecilia, in Rome.

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BOSTON SYMPHONY QUARTETTE AND ITS BRILLIANT MEMBERS



THE BOSTON SYMPHONY QUARTETTE.

At the Top, Willy Hess, First Violin; to the Left, Emile Ferir, Viola; to the Right, Heinrich Warnke, 'Cello; at the Bottom, Otto Roth, Second Violin.

Boston, May 29.—The only organization bearing in any form the name of the Boston Symphony Orchestra is the Boston Symphony Quartette, composed of Professor Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola; Heinrich Warnke, violoncello. It was formed two years ago, immediately after Professor Hess came to this country to become concertmaster of the Symphony Orchestra.

During the last season the quartette has been heard in all the larger cities in the East, and has given a most delightful series of concerts in Boston. Among the engagements played outside of Boston was one at the White House in Washington, February 12, on the occasion of the celebration of the twenty-second birthday anniversary of the President's daughter. The quartette now have in prospect a tour of the West at the beginning of next season.

Professor Hess was born in Austria in 1859, and began the study of the violin at the age of six, receiving his first instruction from his father, and later from Prof. Gruen, at the Vienna Conservatory. In 1865 his family moved to this country and remained for seven years. During their stay in America, Mr. Hess began his public career, appearing first at the age of nine years. In 1876 it was decided that he should go to Berlin for two years to profit from instruction from Joachim, and at the end of that time he was appointed leader of the opera and an orchestra in Frankfurt-am-Main.

In 1886 he accepted a post at the Conservatory in Rotterdam as professor and leader of the orchestra. After two years Sir Charles Hallé secured his services for the Hallé orchestra in Manchester in place of Ludwig Straus, an appointment which kept him in England for seven years. In 1895 Professor Hess returned to Germany, this time to the Conservatory at Cologne, where he stayed until his appointment, in 1904, as professor at the Royal Academy of Music, London. He is an honorary member of the Royal Academy of Music, London, Royal Amateur Society of London, Beethoven House, Bonn, Germany, and the Bach Society, Haarlem, Holland.

Mr. Roth has been one of the first violins of the Symphony Orchestra for the last eighteen years, and was for many years second violin of the Kneisel Quartette.

Mr. Ferir has been one of the principal violas in the Symphony Orchestra for the last three seasons, and has been a mem-

ber of the quartette since it was started. He was one of the principal violas in the Queen's Hall Orchestra, London, for many years before coming to Boston, and was a member of the Kruse Quartette in London.

The last season was the first for Mr. Warnke, the 'cellist, as a member of the orchestra and quartette. Previous to coming to America, Mr. Warnke was first solo 'cellist of the Kaim Orchestra at Munich, where he also formed a trio with his conductor, Felix Weingartner, with whom he was associated for eight years. He studied with Professor Julius Klengel at Leipzig, and after leaving the Conservatory was a member of the orchestra at Baden-Baden, and later at Hamburg.

MILLIONAIRE VIOLINISTE ASSERTS INDEPENDENCE

PORTIA KEEFER, BEST AMATEUR PLAYER IN WESTERN PENNSYLVANIA, RUNS AWAY.

Will Earn Her Own Living Rather Than Submit to Unpleasant Dictation in Pittsburg High School.

PITTSBURG, May 28.—Portia Keefer, the sixteen-year-old daughter of W. W. Keefer, an official of the Pittsburg Coal Company, has left her father's home in anger and is somewhere earning her own living.

Th girl has been located by her father, who refuses to tell where she is, but he has given orders that no expense be spared to see that no harm comes to his daughter.

The girl has sent word to her father that she is through with him since he did not side with her in a fight against her high school teacher, and that she can get along.

On leaving home between two days Miss Keefer took only a few changes of clothes and her \$1,000 violin, a present from her father. While Mr. Keefer refuses to tell where she is, it is thought she is in either Boston or New York.

Mr. Keefer said this evening that his daughter, who was a student at the Pittsburg Conservatory of Music and of the Pittsburg High School, had quarrelled with her school teacher, and on his refusal to side with her she had run away. She is said to be the best amateur violiniste in Western Pennsylvania.

Miss Keefer, who is heiress to at least \$1,000,000, is a very talented violiniste.

Damrosch's School Prospering.

Not only have nearly all the students now in the Institute of Musical Art, New York, re-enrolled for next year, but applications from a large number of persons in addition have been received.

As the accommodations of the Institute are limited to about 600, it is possible that only a small percentage of these new applicants can be admitted. It is hoped, however, that next year the school can be enlarged so as to extend its opportunities to a larger number of pupils.

Julius Singer has left Cincinnati to spend the summer in Buffalo with his parents. After his return from Europe last fall, Mr. Singer became one of the violinists of the Cincinnati Symphony Orchestra.

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DAVID BISPHAM'S GREAT REPERTOIRE

SANG ONE HUNDRED AND FIFTY
COMPOSITIONS DURING LAST
CONCERT SEASON.

America Represented by Sixteen Out of Sixty
Composers—Composer's Remarkable Scope,
and Catholicity of Taste.

One of the most remarkable feats accomplished during the last musical season, was that of David Bispham, who, during the course of some five months, sang one hundred and fifty different compositions, by more than sixty different composers. Few singers can show such a comprehensive repertoire and such catholicity of taste. Mr. Bispham, to whom is due the revival in this country of musical melodrama, gave two specimens of this sort of entertainment, "Das Hexenlied" by Max Schillings, and "Magdalena, or The Spanish Duel" by Max Heinrich. He also appeared in three oratorios, "The Messiah," "Elijah," and "Le Dammation de Faust."

He sang excerpts from oratorios and operatic airs by Handel, Haydn, Mozart, Mendelssohn, Marschner, Wagner, Verdi, Leoncavallo, Richard Strauss, and Frederick S. Converse's "La belle dame sans merci."

Of traditional songs he sang Sgambatti's "Separazione" and the following old English songs: "The Pretty Creature," "The Bailiff's Daughter of Islington," "Drink to me only with thine eyes," "Young Richard," "Down among the Dead Men;" of old Irish songs he sang "Kelly's Cat," and "My Love, Nell;" the Scotch were represented by "Annie Laurie;" the Welsh, by "All through the Night" and "The Dream of little Rhys."

Among classical songs in his repertoire were Purcell's "I attempt from lovesickness to fly," Legrenzi's "Che fiero costume;" Beethoven's "Adelaide," and by the same composer, "Die Ehre Gottes;" Schubert's "Dem Unendlichen," "Frühlingsglaube," "Wanderer's Nachtlied," "Der Wanderer," "Hark, Hark, the Lark," "Erkönig," "Who is Sylvia," "Haidenröslein," "Du bist die Ruh," "Taubenpost," "Pause," "Der Neugierige," "Das Wirthshaus," and "Die Post;" Schumann's "Ballade des Harfners," "Stille Thränen," "Die beiden Grenadiere," "Frühlingsnacht," "Ich grolle nicht," "Der Hiddler," "Schöne Wiege meiner Leiden," "Widmung," "The Captain's Lady," "Nacbody," "When through the Piazzetta" and "Row gently here, my Gondolier" and Clara Schumann's "An einem lichten Morgen," "Ihr Bild" and "Liebst du um Schönheit."

Among the modern songs were Gounod's "Maid of Athens," Saint-Saëns's "Desir d'amour," Hahn's "L'heure exquise;" Richard Strauss's "Sehnsucht;" and Elgar's "The pipes of Pan."

The list of American composers is large, and follows:

"Crossing the Bar," Dudley Buck; "Long Ago," Edward MacDowell; "I'm wearin' awa'," Jean; Arthur Foote; "Dandy Deever" and "Mandalay," Walter Damrosch; "The last Chanty" and "Follow me home," Harry Rowe Shelley; "Who knows," Max Heinrich; "Auf Wiedersehn," Max Bendix; "Killekrankie," H. H. Wetzler; "Pirate Song," Henry F. Gilbert; "Ballad of the Mermaid," "Ballad of the bony Fiddler" and "Cloud Shadows," Wm. G. Hammond; "Bright Star," F. S. Converse; "Weltflucht," "Thränen," "Mit einem Ringe" and "Gefunden," Louis V. Saar; "A Shakespearean Song Cycle" (For four voices), Grace Wassall; "Ah, love, the sea-gulls hover," "Rosie Königin" and "The Butterfly is in love with the Rose," Effie J. Lane; "Poor wounded Heart," "Persian Romance," "The Romaika," "The day of Love" and "The Song of Mowgli," Zudie Harris, and "O, Lady leave thy silken Thread," "Where is life's youth," "April, April," "Cherry Ripe," "The world beautiful," "Before the Rain," "Harvest Moon," "My Garden," "To the Western Wind," "There's a woman, like a dew-drop," "Rose Leaves," "A Kiss," "Circe," "A Tear," "A Greek gift" and "Urseus exit," Eleanor Everest Freer.

A truly remarkable list!

THOUSANDS HEAR DAMROSCH.

New York Symphony Orchestra Opens
Willow Grove Park Season.

WILLOW GROVE, PA., May 28.—Walter Damrosch and the New York Symphony Orchestra opened the season at Willow Grove Park on Saturday. Long before the initial concert at 3 o'clock there were 20,000 people at the Grove, and from that hour until late in the evening every trolley car and long special trains on the Reading Railway added to the crowd.

As usual, the music is the chief attraction at the park. The big pavilion was crowded with thousands, while other thousands stood outside the circle of seats to hear the first two concerts of the Damrosch Orchestra. Both afternoon and evening programmes were indicative of careful preparation and of the ability that is a requirement of every member of this orchestra.

MR. HASSELL'S RECITAL.

Brooklyn Pianist Heard to Advantage in
Comprehensive Programme.

While the piano programme of Irwin Eveleth Hassell given by him May 24 at the Nesmith Mansion, Brooklyn, was not so ambitious as the one he gave in Brooklyn last season for the Allied Arts Association, nevertheless, it was excellent and showed the young pianist to good advantage. It included the Mozart C minor "Fantasie," Mendelssohn's "Song Without Words," Tchaikowsky's "Scherzo a la Russe" and several Chopin numbers. Hassell is possessed of great delicacy of touch and a remarkable clarity of execution for so young an artist.

Marion Field, soprano, and Robert Craig Campbell, tenor, assisted in several well chosen solos, and both were warmly greeted.

MR. SCHNEIDER IN PATERSON.

Lankow Pupil Wins Laurels in Excel-
lent Performance of "Martha."

PATERSON, N. J., May 28.—Flotow's opera "Martha" was admirably sung last week at Orpheus Hall, by the Oratorio Society, under the direction of C. Mortimer Wiske. Andreas Schneider, pupil of the Lankow studio in New York, who appeared in the rôle of Plunkitt, made a distinctly favorable impression.

The other soloists were successful in their interpretations, combining to make a performance that was notable in many respects.

Graduating Recital in Detroit.

DETROIT, MICH., May 29.—Agnes Dodge Nickels, soprano, of New York city, will be the soloist at the graduating recital of the Detroit School of Music Thursday evening. These students will participate: Monica Weadock, Mary Ruth McNamara, Helen Dellon, Edna Bowman, Winnifred Fullerton, Irene Kavanaugh, Friede Ahl, Ernestine Born, Annabell Cowles, Ada J. Apel, Lucy D. Safford, Eugenia A. Forcier, Lillian E. Breitmeyer, Mary Manahan, Elsie Hendley, Frances O'Connor, Kathleen Sheahan, Olive Cecelia Croze, Franz A. Apel, Crescence Ruppe, Mary M. Safford, and Isabelle A. Apel.

Students In Recital.

ALBANY, May 24.—The more advanced pupils of Marguerite Stilwell, of New York, who comes to Albany once a week to give piano instruction at the Albany Academy for Girls, and of Mrs. Jean Newell, director of voice culture at the school, gave a musicale on Wednesday afternoon in the drawing room of the institution. Miss Stilwell was represented by Mildred Winship, Minna Wolf and Gladys Smith of New York.

MINNESOTA TEACHERS TO MEET NEXT WEEK

TWELVE SESSIONS AND CONCERTS
WILL MARK CONVENTION IN
MINNEAPOLIS.

Charles W. Clark and Mary Angell Will be Leading
Soloists—Programme of Original Compositions—
Interesting Lectures Scheduled.

MINNEAPOLIS, MINN., May 28.—Twelve concerts and meetings will constitute the fifth annual convention of the Minnesota State Music Teachers' Association, which opens in this city Thursday morning, June 7, and continues until June 9.

The programme committee's announcement includes two organ recitals, one by O. B. Bass, assisted by David F. Colville, and the other by Kenneth Runkel, assisted by W. W. Nelson. Two state talent concerts have been arranged, which will be participated in by Clara Williams, Mrs. W. N. Porteous, Mrs. Carlyle M. Scott, Ednah F. Hall, Eugene Skaaden, Olaf Hals, U. S. Kerr, Carlo Fischer and Carlyle M. Scott of this city; Louise Taylor and Bessie Godkin of St. Paul, and Mrs. Lucia Judd McAuliffe and Franz Schultz of Duluth. There will also be a Minnesota composers' concert, at which the compositions of J. Victor Bergquist, Robert G. Gale, Hamlin H. Hunt, Clarence A. Marshall, A. M. Shuey, S. Clay Gilbert and Gustavus Johnson of this city will be given. Out-of-town composers represented on this programme will be Mrs. T. A. Whitworth of Stillwater; Mrs. J. H. Burnham of Moorhead, and W. W. Nelson, Dr. W. Rhys-Herbert and Harold G. Tregillus of St. Paul.

The special features in the way of entertainment will be a recital by Charles W. Clark, barytone, and Mary Angell, pianiste, of Chicago; and two lectures by Frederick W. Root of Chicago. There will be the usual "round tables" for the discussion of various phases of music, the organ, the piano, the voice and the strings. Helen Trask of this city will have charge of the public school music section. All sessions will be held at Plymouth church.

Pleasant Studio Musicale.

The fourth in the series of studio musicales took place at the Carl Figue Musical Institute, May 24, before a large audience of music lovers and students. The features of the evening were two piano concertos by Mendelssohn and Hummel, played respectively by Olga E. Beatus and Edward Wolf. Both students showed talent. Louise Scott played compositions by MacDowell and Sinding excellently. Charlotte Hague displayed skill in Schubert's Impromptu in E flat, and Edith Rothfeld gave a good rendering of Leybach's "Mask Ball." The fifth musicale will take place June 9.

Miss Shay to Play at Geneva.

Jessie Shay, the accomplished New York pianiste, has been engaged to play a recital programme for the New York State Music Teachers' Association convention in Geneva, N. Y., on Wednesday afternoon, June 26.

Buffalo Singers in Concert.

BUFFALO, May 28.—Florence Eggmann and Henry J. Lautz, two Buffalo singers, appeared to good advantage in a concert given Thursday, "Victoria Day," in the Bridgeburg Public Library. Mr. Lautz sang a composition of Mrs. Leonard Dodge: "She Wears a Rose." The accompaniments were played by Amy Graham of this city.

ITS FIRST ANNUAL CONCERT.

Brockville, Canada, Philharmonic Society Delights Friends.

BROCKVILLE, CANADA, May 26.—The Philharmonic Society of this city, numbering 275 voices, under the direction of C. V. Chamberlain, late of Boston, gave its first annual concert in Victoria Hall last night. Gounod's Motett "Gallia" and the "Song of the Vikings" being a part of the work performed. The chorus showed the result of most careful training and sang with great refinement of tone.

The assisting artists were Mme. W. Clinton-Brown, soprano, and Donald C. MacGregor, barytone, of Toronto. Mme. Brown sang Massenet's lovely "Herodiade" and "I Know a Lovely Garden" most artistically. Donald MacGregor will be long remembered by the music lovers of this city for his most delightful and artistic rendering of Gounod's "When to Thy Vision" and Webster's "If I Were King."

Salmon to Give Recital in Maine.

Alvah Glover Salmon, the pianist, will give a recital in Waterville, Me., on June 4.

A READER'S PROTEST

To the Editor of MUSICAL AMERICA:

While not, in the fullest sense, the "faint praise that damns," the comment on Waldemar Lutschg in MUSICAL AMERICA, May 19, is, to put it mildly, but a semi-eulogy and certainly misrepresentative of the solid and finished artistry of M. Lutschg, who after years of excellent concert work in Europe, has on not a few occasions during the past year been before the American musical public, and with the exception in question, always to the enhancement of his reputation as a thoroughly accomplished pianist, a veritable master of his chosen instrument. Indeed, the very few adverse comments, now and then, touching his performance, have been solely on the score of a somewhat German interpretation of Russian music; not with any reference, save in the present instance, to his technical or his interpretative immaturity. On the contrary, the smoothness, cleanness, finish and refinement combined with discreet forcefulness of his renderings are features that have been constantly accentuated by reliable criticism. Moreover, a Boston critic of the highest standing, when referring to a Liszt recital given by young Lutschg, was emphatic and fervid in commending the original, luminous and poetic character of his interpretation.

Consequently, to speak of uncertain technique and the missing of notes—of course, accidents will happen sometimes, but not in the fashion here suggested—in the rendering of Tchaikowsky's B-flat minor Concerto, a composition that Mr. Lutschg has for years played with achieved artistry, and never better than at the Springfield festival, is a misrepresentation whose injustice calls for these few words of protest from

WILLIAM STRUTHERS.

Philadelphia, May 27, 1906.

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CARMEN SYLVA'S OPERA NOT VERY SUCCESSFUL

ROUMANIAN QUEEN'S "MARIOARA"
BASED ON HER COUNTRY'S
FOLK LORE.

Music by Cosmovici is Fair, but Plot of the Opera
is Rather Thin and Decidedly Unpleasant.

BUCHAREST, ROUMANIA, May 31.—Queen Elizabeth of Roumania—whose royal husband, King Charles, celebrated this week the fortieth anniversary of his taking the throne—has long been famous for her poems and other writings under the pen-name of "Carmen Sylva," and has now written the story for an opera entitled "Marioara," the music of which is by the Roumanian composer Cosmovici. The opera was performed recently for the first time in Germany at Nuremberg.

The libretto is based on a Roumanian legend. Two brothers, *Marin* and *Tudor*, love *Marioara*, who loves *Tudor* but marries *Marin* because *Tudor* is too modest to open his heart to her.

In the second act, a year later, *Marioara* has a child which cannot sleep. The mother believes, in conformity with Roumanian folklore, that this is a punishment for her hidden love for *Tudor*, which she never overcomes. She confesses this love over the child's cradle, *Tudor* overhears it, and at *Marioara's* feet pours out all that his heart had so long treasured up. During this double confession of love the child falls asleep, never to wake again. *Tudor* rushes out and is murdered by *Marin*, who imagines that his wife has been on too intimate terms with his brother.

Years pass, *Marioara* has other children, *Marin* feels the burden of crime, and confesses to his wife, from whom he demands in return a confession of unfaithfulness. *Marioara* denies this with a clear conscience, and *Marin* begs for mercy at his brother's grave.

In the final scene an angel appears and waves the palm of peace over the penitent sinner.

As an opera the work is mediocre, but it had a fair success.

MME SAMAROFF'S PLANS.

Will be Soloist at St. Paul Convention
of Federation of Woman's Clubs.

Mme. Olga Samaroff, the distinguished pianiste, will be heard in one more American appearance before she sails for Europe to recuperate for the remainder of the summer. She has been engaged to play for the Federation of Women's Clubs in St. Paul on June 5.

Mme. Samaroff's first appearance in this country next fall will be with the Worcester Festival. She will not play in London this season.

Marks Musical Club Concert.

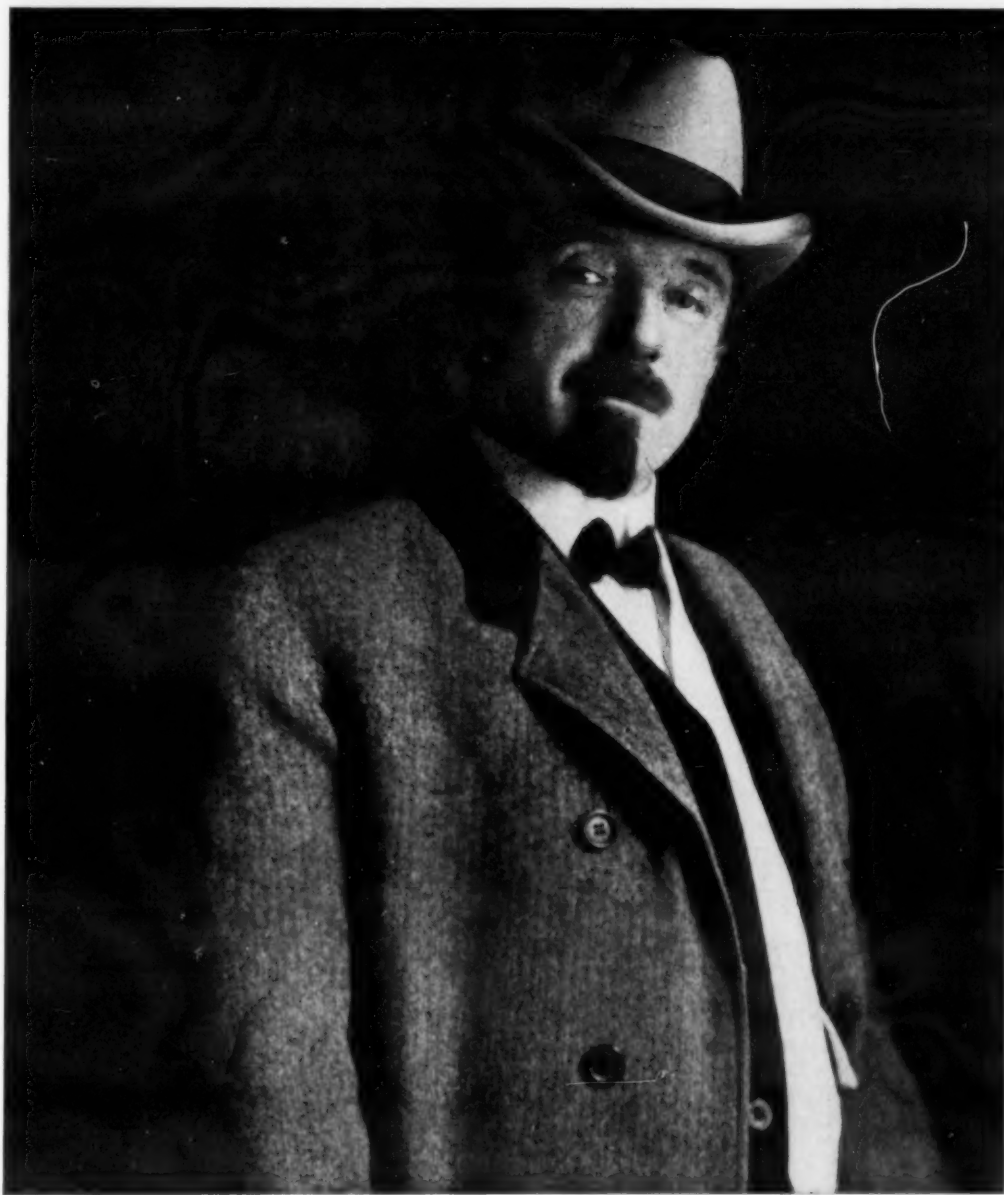
The Marks Musical Club, of which Eugene F. Marks is director, held its closing exercises in New York on May 28, when these soloists appeared: David Rubin, tenor; D. Sullivan, barytone; P. Bruno, tenor; B. Incen, tenor; Miss H. Walsh, soprano, and R. Vickery, barytone. The club sang choruses from "Faust," "The Rose Maiden" and Pinsuti's "Good Night, Good Night, Beloved."

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ARTISTS, INCLUDING SCHUMANN-HEINK,
GWILYM MILES AND EDWARD JOHNSON



WILLIAM A. CHAPMAN,
Musical Head of the Famous Maine Festival Association.

PORTLAND, ME., May 28.—William R. Chapman, the director, and the officers of the Maine Festival Association have made the first announcement of the soloists engaged for the tenth annual Music Festival next fall.

Desirous of engaging popular artists, Mr. Chapman took a vote of the chorus members in the various cities, and the result showed that 80 per cent. of the singers favored Mme. Schumann-Heink as prima donna. She has already signed a contract to sing at the festival. Mme. Corinne Rider-Kelsey, the soprano who did such good work in Worcester and Cincinnati, has also been engaged, as a result of popular request.

It was Mr. Chapman's intention to engage Ffrangcon Davies to sing the rôle of *Elijah*, but engagements which the latter had in Europe precluded his appearance in Maine next fall. General satisfaction is expressed over the selection of Gwilym Miles, in his place. Mr. Miles's fame as

Elijah has spread throughout the country.

Edward Johnson, another artist who has won popular favor during the last season, will sing the tenor parts. Mr. Johnson was the unanimous choice of the chorus members. He sang at Worcester last season and has appeared with overwhelming success in all the leading festivals in this country. He goes to Europe this summer to fill some important engagements there, and returns in time to sing the tenor rôle in the "Elijah" at this festival.

For the alto rôle in the oratorio of "Elijah" local soloists have been engaged. The honors go to Martha F. B. Hawes of this city and Frances M. Drinkwater of Bangor. These young women have exceptionally fine voices.

Mrs. G. M. Barney of this city and Mrs. A. B. Taylor of Bangor, sopranos, will also sing in the oratorio. They have sung at every festival and have well trained voices.

A feature of the festival will be the appearance of Clifford Wiley, a barytone of New York. Mr. Wiley will appear as the only soloist at the orchestral matinee and will sing English songs and ballads.

It is Mr. Chapman's desire to give an opening night of Italian opera with solos, duets and choruses from the Italian operas, and he has engaged two Italian singers, Mlle. Duce, soprano, and Signor Barili, tenor, from the La Scala Opera House, in Milan. He also expects to engage Signor Campana, the barytone, who has just arrived from Milan and with whom negotiations are pending for this festival.

A special attraction of the tenth festival will be the New York orchestra. Mr. Chapman has formed an excellent organization from the Philharmonic Society and Metropolitan Opera House for his concerts in New York next season, and will bring the entire orchestra to Maine. This will insure finer orchestral programmes than have been possible heretofore.

The programme will be announced in detail later, and the arrangement will be similar to previous years. An Opera night, an Oratorio night, "Schumann-Heink night" and two matinees, with the orchestral and popular programmes will constitute the main divisions. Arrangements are being made for a great banquet and reception to be given by the Festival Association to the presidents and conductors, and the chorus members who have participated in every Festival.

NEW YORK STATE SINGERS TO COMPETE

TROY TO BE SCENE OF NOTABLE
MEETING OF TWENTY-SIX
GERMAN SOCIETIES.

Mme. Schumann-Heink and Emil Fischer to be the
Soloists—List of the Competitors.

TROY, N. Y., May 26.—Interest is already manifest in the approaching session of the Central New York Saengerbund to be held in this city, beginning with a concert in the State Armory, Monday evening June 25, and continuing three days. Twenty-six German singing societies will be in attendance and at this opening event will join in one big chorus.

At this concert Mme. Schumann-Heink and Emil Fischer will be the soloists, and the Troy Vocal Society and an orchestra of thirty-six men will assist. The societies which will take part and their conductors are: Eintracht, Albany, Bernard Molahn; Maenner Quartette, Albany, Joseph Schaeffer; Saengerbund, Harmonia, Albany, William Boehm; Caecilia, Albany, H. Haverkamp; Liederkrantz, Green Island, B. Molahn; Liederkrantz, O. S. D. F., Albany, H. Haverkamp; Concordia, Gloversville, Franz Stieber; Germania-Maennerchor, Herkimer, Ernst Reisel; Maennerchor, Hornellsville, G. Fleischmann; Beethoven Maennerchor, Ilion, Oswald Schneider; Maennerchor, Little Falls, Gustav Zschunke; Liederkrantz, Oswego; Sozialer Maennerchor, Rondout, Henry Steinfeld, conductor; Saengerbund, Rome, Henry Schmidt, conductor; Maennerchor, Rochester; Liederkrantz, Schenectady, Joseph Bernardi, conductor; Liederkrantz, Syracuse, Albert Kuenzlen, conductor; Saengerbund, Syracuse, Charles Kresser, conductor; Arion, Syracuse, Henry Bitter, conductor; Concordia, Syracuse, G. Heidlauf, conductor; Maennerchor, Troy, B. Molahn, conductor; Maenner Quartette, Upper Troy, Edward Wolfe, conductor; Maennerchor, Utica, N. Zarth, conductor; Germania, Poughkeepsie, Adolf Kuehn, conductor; Arion, Amsterdam, William Nadler, conductor; Fortschritt, Amsterdam, Franz Steiber, conductor.

The officers of the whole association are: A. Ruff, president; Fred Erhardt, first vice-president; Heinrich Wattjen, second vice-president; J. George Hettler of Syracuse, Gotthilf Meyer of Watervliet and Jacob Birkmayer of Troy, secretaries; Jacob Erhardt of Utica, Schatzmeister; Arthur Ruhtz, Archivar of Green Island, and Bernard Molahn of the Troy Saengerbund, director.

In the singing contests the organizations will be divided into three classes, the Syracuse Liederkrantz, the Albany Maenner Quartette, the Utica Maennerchor and the Albany Eintracht contesting in the first class; the Cecilia of Albany, the Concordia of Gloversville, the Saengerbund-Harmonia of Albany, the Saengerbund of Syracuse, the Arion of Syracuse and the Germania of Poughkeepsie contesting in the second class, and the Little Falls Maennerchor, the Oswego Liederkrantz, the Rondout Sozialer Maennerchor, the Rome Saengerbund, the Hornellsville Maennerchor, the Albany Liederkrantz, O. S. D. F.; the Syracuse Concordia, the Herkimer Germania Maennerchor and the Beethoven Maennerchor of Ilion contesting in the third class.

Emil Tesche brought out a number of his pupils, both elementary and advanced, in a recital in Wallace Hall, Newark, N. J., on May 25. Both vocal and piano pupils were presented.

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Frederick Mariner, a Maine pianoforte instructor, presented his advanced pupils in recitals at Portland, on May 22 and 29.

The Wednesday Choral Club, Louise T. Dawson, directress, gave an interesting programme last week at the residence of Ena Hampton, in Newark, N. J.

Herr von Liebich, the Buffalo pianist, assisted by his daughter, Allene von Liebich, presented a programme of attractive numbers at a concert in Buffalo on May 24.

Organist J. J. McClellan, of the Tabernacle, in Salt Lake City, Utah, presented a programme of Wagner, Loret, Mascagni and Mendelssohn numbers at a recital, on May 25.

Violin pupils of Mrs. Harriot F. Anderson Kelton, assisted by Mrs. D. C. Morton and Mrs. F. E. Miller, pianistes, gave a recital in Music Hall, Providence, R. I., on May 17.

John Loud, pianist; Russell B. Kingman, cellist, and Rebecca Cutter, soprano, were the soloists in a concert of unusual interest at the Belmont Club rooms, in Belmont, Mass., on May 23.

Harry F. Scheinuit, a Milwaukee organist, gave an enjoyable recital in that city last week. He was assisted by Mme. Sprotle, Katherine Clarke, Dr. F. A. Thompson and Harry Neurer.

Mrs. Harry Vane Rutherford, a coloratura soprano, who is a pupil of Rose Stange, is preparing to give a song recital in New York next fall. Miss Stange's studio is now at 277 Fifth avenue.

The Glenside Choral Society of Philadelphia gave its first recital on May 24 in Carmel Presbyterian Church, crowning a year of preparation with a programme of difficult selections which was acceptably presented.

Osie Evora Bartlett, a young pianiste of Portland, Ore., and a pupil of W. Gifford Nash, of that city, made a favorable impression recently at a recital in which she performed a programme of exacting numbers.

Emma Meyer, soprano, assisted by Lizzie Brewer, pianiste, gave a recital in Conservatory Hall, Aurora, Ill., on May 16. The programme contained numbers of Handel, Owen, Schubert, Leybach-Wagner, Gounod and Wagner.

Ruth Hoyt of the Whitworth School of Music in Tacoma, Wash., gave a piano recital, on May 18, assisted by Evelyn Osburg of the vocal department and Ethel Leach, one of the promising young pianistes of the college.

Alice Marquis, one of Mrs. Carl Busch's pupils, gave a recital in the auditorium of the University Building at Kansas City, on May 22. Celia Traber assisted with a group of three songs and Bertha Schutte, violiniste, played several solos.

Paul Dufault, the tenor, who has made so favorable an impression through his concert appearances in New York this season, was heard in several solos at the testimonial matinee given for Jennie C. Wilder, at the Waldorf-Astoria, on May 31.

A large audience attended the piano recital by Mordaunt A. Goodnough on May 19, at the Western Academy of Music, in Portland, Ore. All the performers were advanced students. Mr. Goodnough played several solos in a highly attractive style.

Sara Richards, soprano; Bertha Brinker, contralto; Henry Hotz, basso; Domenica Bove, violinist, and Henry Luckens and Frederic Plakes, pianists, were the soloists at a concert given recently in the Grand Opera House at Norristown, Pa. An excellent programme was presented.

Gilbert & Sullivan's opera, "Pinafore," was performed at the Opera House in Providence, R. I., on May 22, when the choir of the Immaculate Conception parish, augmented to form a company of seventy-five people, produced the tuneful work under the direction of Alexander McCabe.

Elizabeth Van Ness, soprano; Albert Campbell, tenor and Frederic Martin, basso, were the soloists in the performance of Dubois's Cantata, "The Seven Last Words of Christ," by the choir of Peddie Memorial Church, Newark, N. J., on May 27, under the direction of Louis Arthur Russel. Claude Trevlyn, violinist, assisted.

Frank E. Blachford's violin pupils displayed their attainments at a recital in the Toronto Conservatory of Music hall, on May 14. Among those who participated were Ada Heaps, Rochelle Copeland, Helen Mockett, George Caplen, Hilda Boulton, Helen M. A. Strong, Marie Smith and Theresa McAvay.

Adah M. Gaskins, soprano, of West Medford, Mass., gave a delightful recital, assisted by Archibald Mann, tenor; Antonio Portuondo, violin; Sarah E. Ames, cello, and W. E. Weston, accompanist, in Boston, on May 17. Miss Gaskins is a pupil of Bruce W. Hobbs, and in the three groups of songs in which she appeared, she received her full share of the applause.

The last monthly musical service at Madison Avenue Methodist Episcopal Church, in Baltimore, for the present season, took place May 27. The augmented choir and the auxiliary chorus sang the larger portion of Part 2 of Handel's "Messiah." The solo parts were taken by Dila H. Snyder, contralto; Marie R. Smith, soprano; Jesse Steuart Edwards, tenor, and Richard Fuller Fleet, basso.

The eighth annual concert of the Greenfield Music Club, of which Mrs. Frank H. Maxwell is president, succeeding Grace Deane Williams, was held in Washington Hall, Greenfield, Mass., on May 24. Sullivan's "Golden Legend," founded on Longfellow's poem, was the work that was successfully presented under the direction of Rev. Henry Rawle Wadleigh.

Georgia Masson, a soprano of Baltimore, made her first Washington concert appearance at Carroll Institute Hall on May 23 before a crowded house, being assisted in her programme by A. Furthmaier, cello, and Bertha Thiele, harpist, also of Baltimore. Miss Masson sang several songs written after the old Italian style, and displayed a flexible voice of good quality.

An attractive programme was presented at the residence of Mrs. W. H. White, in Seattle, Wash., on May 25.

The piano quartette of the Ladies' Musical Club, consisting of Mrs. William Harbaugh White, Mrs. Henry Slocum Rice and the Misses Drew and Bucklin, played several numbers, and Mrs. Charles N. Ireland, contralto, formerly of Baltimore, sang Ocosts's "What Is Love?"

Clarence Cameron White, the accomplished colored violinist, who came into public notice at the time of Samuel Colebridge-Taylor's last appearance in America, was one of the soloists at a concert given in Park Congregational Church, St. Paul, Minn., on May 24. The other artists who entertained were G. H. Fairclough, Mrs. Inez Von Encke, H. E. Phillips, Francis Rosenthal and Claude Jackson.

Antonio Masino, a musician, formerly of Kansas City, who lost all his personal effects in the San Francisco fire, was given a benefit concert in Kansas City on May 25, in the Academy of Music. An orchestra of forty men, with John Behr and H. O. Wheeler as alternating conductors; Franklin Hunt, barytone; Ella Schutte, soprano; Signor Arcella, French horn, and Bert Ragan, pianist, united in presenting the programme.

Officers of the Milwaukee Musical Society were elected on May 21, as follows: President, H. C. Schranck; vice-president, Dr. Gustav A. Kletzsch; secretary, Dr. A. N. Baer; financial secretary, Robert Reiter; treasurer, O. H. Ulbricht; librarian, Herman Deutsch; trustee for three years, B. H. Eiring. A music committee was appointed consisting of Dr. L. H. Frank, Dr. A. J. Puls, Dr. A. N. Baer, H. Deutsch and O. H. Ulbricht.

The Wisconsin Conservatory of Music, in Milwaukee, gave its eleventh and twelfth pupils' recitals at the new Conservatory Hall, on May 19. The following pupils participated: Margery Burke, Winifred Smith, Lois Hanley, Anita Doll, Grace Debbink, Ruth Strong, Meta Kesselhut, Edythe Grider, Evelyn Schiffer, Bertha Traxler, Meta Maereker, Bertha Weltge, Oswald M. Crosby, Laura Kaufer, Adele Graebner, Mabel Larkin and Beatrice Baxter.

Mrs. Clara E. Thoms's musicale given in compliment to The Scribblers in Buffalo, on May 23, at the Hotel Niagara, was a delightful affair which was enjoyed by several hundred invited guests. Those who took part in the programme which was made up principally of songs, interspersed with a few piano solos, were Grace Grattan, Jennie Riter, Mrs. Charles Arthur Spaulding, Ella B. Snyder, Leon Barnard and Charles E. Rykert.

Louis H. Eaton, organist of Trinity Church of San Francisco gave the first of three Sunday afternoon organ recitals on May 20 at St. Mark's Parish Church, in Seattle, Wash. He was assisted by Mary Louise Clary, contralto, and Mr. Hedley, violinist. Mr. Eaton has been granted a leave of absence from his choir in San Francisco until congregations are allowed to assemble in that city. He is a pupil of Alexandre Guilmant.

The commencement exercises of the Enna Conservatory of Music in Des Moines, Iowa, were held on May 24, when eight members of the school received diplomas and certificates. The following post-graduates received degrees: Cloe Welton and Alvida Boda. Golden Stanley received the degree of bachelor of music. Those receiving teachers' certificates were Sadie Larsen, Prudence Van Gilder, Vera Bebinger and John Paul. Pearl Cohen, Hazel Ball and Myrtle Drake were also graduated.

AMONG OUR MUSICIANS

Milon R. Harris, a Chicago vocalist and teacher, will spend July and August in Europe.

Harold Randolph, the well-known pianist, sailed for Europe on June 1, to be gone three months.

Mrs. Emma F. Rihl, a soprano of Philadelphia, will sail for Europe this month both for a pleasure trip and also to study.

George Sweet, the New York vocal authority, announces that he will keep his studio open during June, July and August.

Mrs. Carrie Jacobs Bond, a composer and singer of Washington, sailed recently, in company with Letitia Stevenson, for Europe.

George Bach, Jr., a Milwaukee musician, has been engaged to take charge of the music at Whitefish Bay, a summer resort near Milwaukee, during the summer.

Emery W. Hobson, barytone of the Cincinnati College of Music, has been engaged as director of the music department of Dakota University for a term of three years.

Carrie E. Gorham, who has been a member of the choir of the First Church of Norwalk, Conn., has accepted a position in the St. Paul's choir of New Haven, Conn.

Ferdinand H. Linhart, organist and choir-master of St. Ann's Catholic Church in Baltimore, is in Boston as one of the delegates to the convention of the American Federation of Musicians.

Bernice Van Horne, late of Boston, has been appointed soprano soloist of the Metropolitan Church, Toronto, succeeding Eileen Millett, who has accepted a similar position in the First Baptist Church, Franklin, Pa.

Chris. W. Heinrich, one of the leading organists and musicians of Detroit, has been engaged temporarily to take charge of the quartette choir of the First Presbyterian Church in that city, to succeed G. Arthur Depew, who is in New York.

Edward Schirner, a former Columbus, O., pianist, who has been many years in Leipzig and Berlin, writes that he will soon return to America and Columbus, his old home, bringing his star pupil and soon-to-be wife—Dorothy Lethbridge.

Ethel Gillespie of Lewiston, Me., who has been in Boston for the last six months, has returned to her home, No. 116 Summer street, Lewiston, where she has resumed her teaching of the pianoforte. Miss Gillespie has been studying with Arthur Foote, the Boston pianist-composer.

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WHERE THEY ARE.

I. INDIVIDUALS.

Beaton, Isabella—Cleveland, O., June 16.
 Crane, Ethel—Selinsburg, Pa., June 11 and 12.
 Cumming, Shanna—Waterbury, Conn., June 18.
 Davis Grace—New York, June 14.
 Eddy, Clarence—Muskogee, I. T., June 4; Oklahoma City, Okla., June 5.
 Foster, Harriet—Tarrytown, N. Y., June 15.
 Ganz, Rudolph—Berlin, To July 1.
 Homer, Louise—Norfolk, Conn., June 6.
 Johnson, Edward—New York, June 3; Norfolk, Conn., June 5 and 6.
 Lavin, William—Olivet, Mich., June 20.
 Mildenberg, Albert—Paris, to August.
 Nordica, Lillian—Norfolk, Conn., June 6.
 Peraba, Ernst—Peoria, Ill., June 12-15.
 Rive-King, Mme. Julie—Peoria, Ill., June 12-15.
 Samaroff, Mme. Olga—St. Paul, Minn., June 5.
 Sauret, Emil—Peoria, Ill., June 12-15.
 Schroeder, Hans—Peoria, Ill., June 12-15.
 Shaw, A. D.—Peoria, Ill., June 8.
 Shay, Jessie—Geneva, N. Y., June 27.
 Sherwood, William H.—Knoxville, Ill., June 2.
 Speed, Arthur—Peoria, Ill., June 12-15.
 Stone, Will J.—Chicago, June 7.
 Von Fieldtz, Alexander—Peoria, Ill., June 12-15.
 Witherspoon, Herbert—London, Eng., June 19.

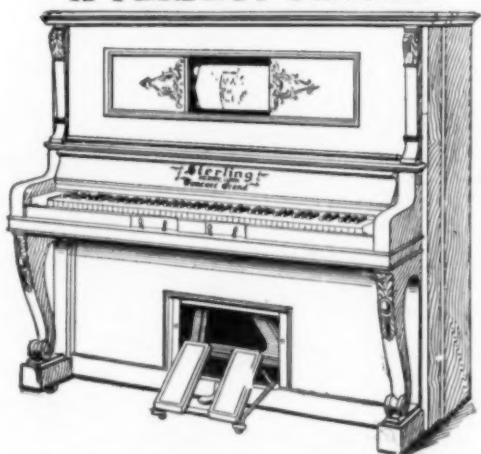
II. ORCHESTRAS AND BANDS.

Creator's Band—Howard Pew, manager, Toledo, O., June 10. Detroit, Mich., June 17; Kansas City, July 1.
 Mendelssohn Trio—Pittsburg, June 8.
 New York Symphony Orchestra—Willow Grove Park, Pa., to June 17.
 Pryor's Band—Willow Grove Park, Pa., June 17.
 Weil's Band—Chicago, to July 6.

EVENTS OF THE SUMMER SEASON.

June 6—Seventh Annual Concert, Litchfield, County Conn., Choral Union; Norfolk, Conn., Soloists: Edward Johnson, Lillian Nordica and Louise Homer. Norfolk Glee Club and Winsted Choral Union.
 June 7—Minnesota State Music Teachers' Association Convention, Minneapolis. John A. Jaeger, secretary, No. 408 Raudenbush Building, St. Paul, to June 9.
 June 12—Illinois Music Teachers' Convention, in Peoria, Ill., to June 15. Soloists: Emil Sauret, violin; Arthur Speed, piano; Franz Wagner, 'cello; Mme. Julie Rive-King, piano; Ernst Perabo, piano; Alexander Fieldtz, in songs; John B. Miller, tenor and Hans Schroeder, barytone.
 —Southern Music Teachers' Association Annual Convention, in Gainesville, Ga., to June 14.
 June 13—Georgia Music Teachers' Association Convention, in Gainesville, Ga.
 June 17—Arthur Pryor's Band begins two weeks' engagement at Willow Grove Park, Pa.
 June 18—Connecticut Saengerbund Saengerfest, in Waterbury, Conn., to June 19. Soloist, Shanna Cumming, soprano.

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June 20—Ohio Music Teachers' Association Convention, in Cincinnati, to June 22.

June 23—New York Symphony Orchestra, under Walter Damrosch, begins engagement at Ravinia Park, Chicago.

—Opening concert at Ocean Grove Auditorium, under the direction of Tali Esen Morgan.

June 26—Music Teachers' National Association Convention, at Oberlin, Ohio, to June 29.

—New York State Music Teachers' Association Convention, Geneva, N. Y. Wenzell J. Dousek, chairman local committee, No. 56 Centre street, Geneva, to June 28.

June 30—Northeastern Saengerfest in Newark, N. J., to July 5. Soloists: Maud Powell, violin; Mme. Schumann-Heink, contralto; Daniel Beddoe, tenor; Corinne Rider-Kelsey, soprano; Frieda Stender, soprano; Giuseppe Campanari, barytone, and Edwin Grasse, violin.

July 6—Biennial Music Festival of Northwestern Scandinavian Singers, in La Crosse, Wis., to July 8. Soloists: Clara Mae Hammer, soprano, and Halfdan Rorle, barytone.

July 8—Victor Herbert's Orchestra, begins engagement at Willow Grove Park, Pa.

July 26—St. Paul Saengerfest, to July 29. Soloist: Corinne Rider-Kelsey, soprano.

August 9—Children's Festival Chorus concert, in Ocean Grove, N. J., Auditorium, under direction of Tali Esen Morgan.

August 12—Sousa's Band at Willow Grove Park, Pa., to September 3.

MRS. VIRGIL ENDS SUCCESSFUL TOUR

Trip Through West Most Encouraging to Well-Known Piano Teacher.

Mrs. A. M. Virgil, director of the Virgil Piano School, 19 West 16th street, New York City, who has recently returned from an extended recital tour of two months through the West, reports that the Virgil-Gallup tour proved most satisfactory. Recitals were given in more than twenty different cities, mainly in connection with universities, colleges and convents, or under the direction of prominent music teachers.

At Emporia, Kansas, Mrs. Virgil was entertained by Mr. and Mrs. C. A. Boyle, directors of the musical department of the large and flourishing State Normal School. The next morning Mrs. Virgil gave an informal talk to the music students on the Virgil Method and the results obtained by its use; and Mr. Gallup played both some technical work and pieces in illustration. The Virgil Method will be used exclusively in this school next season.

Recitals were given at Bucknell University, Lewisburg, Pa.; the Birmingham School for Girls, Birmingham, Pa.; the State University of Oklahoma, Norman, Oklahoma; Washburn College, Topeka, Kansas; also at the Weiser School of Music, Pottstown, Pa.; the Virgil School of Music, Pittsburg, under the direction of Mrs. Oleta Hoey Duffield; in Cleveland, Ohio, under the direction of Clara L. Mrs. J. M. Rettberg, and at Oklahoma City under Mr. J. J. Merrill; also at the following large and important convents: Mt. de Chantal, Wheeling, W. Va.; Visitation Academy, Evanston, Ill.; Ursuline Academy, Toledo, Ohio; St. Mary's Academy, Notre Dame, Ind.; St. Joseph's Academy, Guthrie, Okla.; Ursuline Convent, Cleveland, Ohio.

MME. ALBANI IN VICTORIA.

Makes Her Farewell Appearance in the Far Northwest.

VICTORIA, B. C., May 28.—Mme. Albani made her farewell appearance at the concert of the Victoria Musical Society, on May 15, in Victoria Theatre. The other soloists were Mlle. Eva Gauthier, contralto; Albert T. Goward, tenor; Albert Archdeacon, barytone; Adela Verne, pianiste; Haydn Wood, violinist and Frank T. Watkins, accompanist.

The programme consisted of miscellaneous numbers and selections from Cowen's "The Rose Maiden," under the direction of Gideon Hicks. The chorus was assisted by the vocal soloists already mentioned. Mme. Albani's voice was naturally not as charming as during her earlier days. Mr. Archdeacon sang in good style, and Miss Verne gave a meritorious performance of Liszt's Rhapsodie No. 2. The chorus sang with nice precision.

CREATORE IN HARTFORD, CONN.

Italian Conductor Entertains With Programmes of Old Favorites.

HARTFORD, CONN., May 28.—Creatore and his band gave two concerts at Foot Guard Hall, on Wednesday, and pleased their audiences immensely. The results were satisfying in detail.

The afternoon programme included favorites like the "Tannhäuser" march, the "Lucia" sextette, "Blue Danube" and "Träumerei." The evening concert began with the Mendelssohn "Wedding March," played with tremendous force and spirit. Then the overture to "Mignon" was delightfully performed. Like the first number, this was encored, and the Mascagni "Intermezzo" was followed by the Boccherini "Minuetto."

BEETHOVEN'S LOVE AFFAIRS

The hundredth anniversary of Beethoven's "Fidelio" recalls the love affairs of this great man, and the versatility of his heart.

It is a well known fact, that in *Leonore* he has tried to give us his feminine ideal. This ideal, which he gave to posterity in traits more durable than they could have been in marble or ivory, did not endure long in a heart quick to enflame, poetical enough to compose a halo around the favorite of the moment, but as quick to cool at the touch of reality. He himself wrote to Ries that seven months was the longest duration of his caprices. So the list is a long one.

When still young, in his native town of

Bonn, he loved passionately the beautiful Johanna von Flourath. At the beginning of his stay in Vienna he fell in love with the equally beautiful Countess Guicciardi, but not for long. Then came a certain lady, Willmann by name, then the Countess Brunswick, the young and very beautiful Theresa Malfatti and Dorothea Ermann, the celebrated pianiste, to whom he dedicated one of his sonatas.

German critics are torturing their heads to find an explanation for this versatility, but after all, the plain truth seems to be, that Beethoven was a man more ardent, more beloved than others. He loved more, he was loved more, and the world knew more about him than about average men.

BAN ON MARINE BAND.

Federation of Musicians Takes Drastic Measures.

BOSTON, May 31.—Members of the American Federation of Musicians have been unanimously prohibited from accepting an engagement with the United States Marine Band of Washington, D. C., on its tour of Europe this summer. A fine not exceeding \$1,000 or expulsion from the order is fixed for disobedience.

A resolution was also passed prohibiting members from playing with Indian bands on reservations which are under the protection of the United States Government.

A proposition that all applicants for membership to the federation be examined individually was voted down.

CHOIR SCHOOL ANNOUNCEMENT.

Cathedral Boys Give Evidence of Good Musical Training.

May 25 was prize day at the choir school of the Cathedral of St. John the Divine, on Morningside Heights, New York City, and the usual appropriate exercises were held in the afternoon in the Synod Hall before a large audience.

The exercises opened with a series of part songs by Mendelssohn, Abt, Elgar and West, which were sung by the boys in a way that reflected much credit on their training by the Cathedral organist, Walter H. Hall, who accompanied them.

PORTLAND'S "HOME" CONCERT.

Spitzner Philharmonic Society Presents an Interesting Programme.

PORTLAND, ORE., May 28.—The Spitzner Philharmonic Society gave its last recital this season at the Heilig Theater, Friday evening, when an orchestra of eighty pieces presented some excellent musical numbers. It was a "home" concert, for all the members of the society are Portland students and musicians, and their work proved of unusual interest.

The programme consisted of selections by the Spitzner-Konrad string quartette; trios and violin solos, overtures from "Rienzi" and "La Boheme," and selections from the "Folkunger" march, and from Chaminade, Vieuxtemps, Weber, Hadyn and other composers.

Detroit Tuesday Musicale Election.

DETROIT, MICH., May 30.—The election of officers of the Tuesday Musicale resulted as follows: President, Mrs. H. B. Jop; vice-president, Mrs. S. Olin Johnson; secretary, Jennie M. Stoddard; treasurer, Grace Stridiron. Mrs. Joy, Miss Stridiron and Mrs. W. H. Skinner were elected as members of the executive board for three years.

Victims of Unscrupulous Agents.

PHILADELPHIA, May 31.—Harry B. Gurney, a Philadelphia tenor, who is studying in Milan for the grand opera stage, writes that this ambition is shared by no less than seventy-five other Americans in that one city, all of whom expect to dazzle the world, and many of whom are being preyed upon by unscrupulous agents, all agreeing to arrange operatic debuts upon payment of a good round sum.

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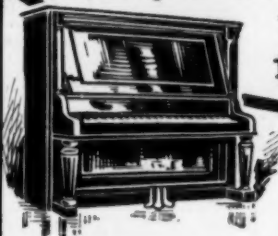
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HAROLD BAUER

Boston Symphony Orchestra, Wilhelm Gericke, Conductor. Pittsburg Orchestra, Emil Paur, Conductor. Indianapolis Orchestra, Hans Schneider, Conductor. New York Philharmonic Orchestra, Fritz Steinbach, Conductor. Kneis Quartet.

RUDOLPH GANZ

Chicago Orchestra, Frederick Stock, Conductor. Boston Symphony Orchestra, Wilhelm Gericke, Conductor. New York Symphony Orchestra, Felix Weingartner, Conductor. Philadelphia Orchestra, Fritz Scheel, Conductor. Kneisel Quartet.

ALFRED DEVOTO

Boston Orchestral Club, Georges Longy, Conductor. Longy Club.

EMIL PAUR

Pittsburg Orchestra.

HEINRICH GEBHARD

Boston Symphony Orchestra, Wilhelm Gericke, Conductor. Kneisel Quartet.

VINCENT D'INDY

Kneisel Quartet. Longy Club.

EDITH THOMPSON

Kneisel Quartet.

ANTOINETTE SZUMOWSKA

Boston Symphony Orchestra, Wilhelm Gericke, Conductor. New Haven Orchestra, Horatio W. Parker, Conductor. Chicago Orchestra, Frederick Stock, Conductor. Adamowski Trio.

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